

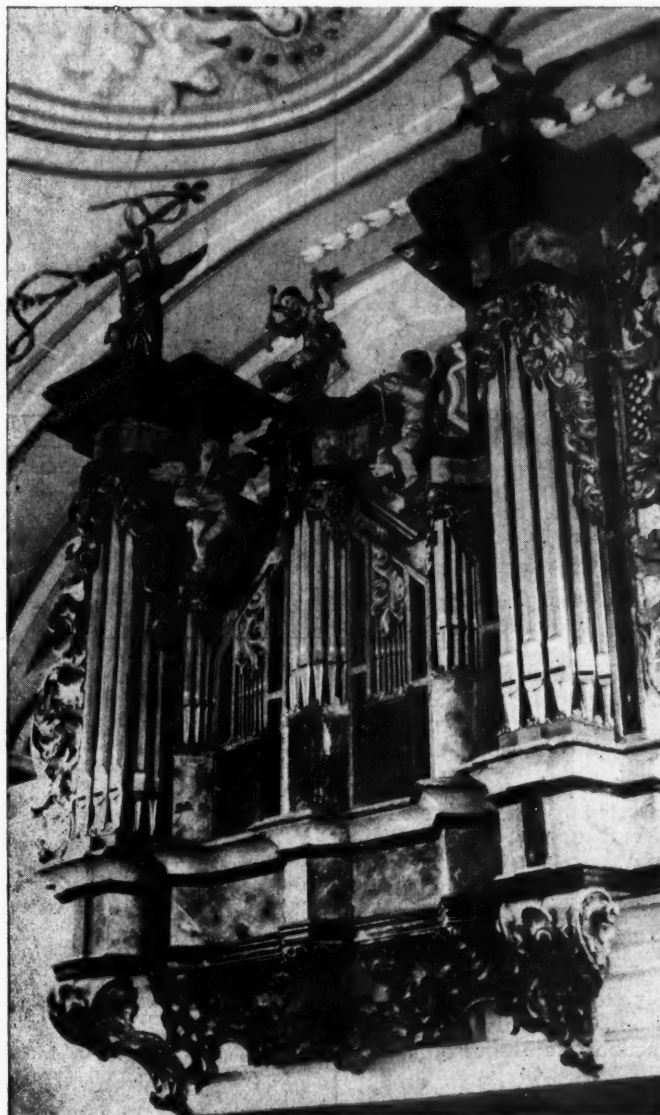
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The American Organist

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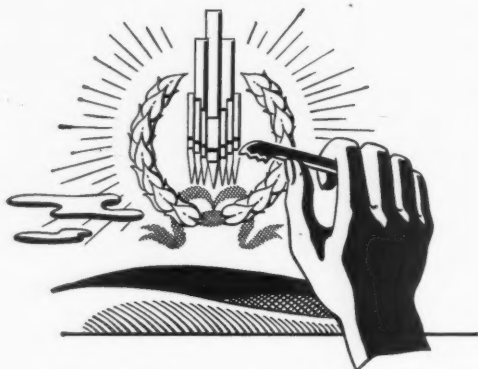


FILIALKIRCHE, RAUSTETTEN, GERMANY

Don't look too closely or you'll agree with the Author and Photographer that this truly is a repulsive sort of a case with nothing to recommend it other than that it is not too close to America; 1944 organ (but not case) by Steinmeyer.

JULY, 1946

Vol. 29, No. 7 - 25¢ a copy, \$2.00 a year



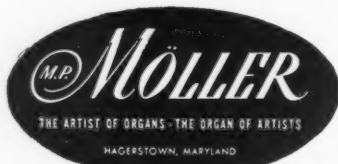
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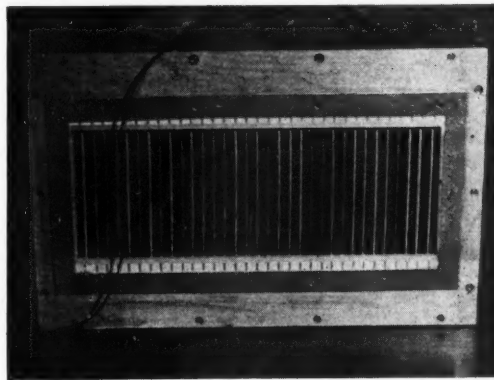
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*AM—Arcadelt, ar.R.Hammar: "*Ave Maria*," F, 4p. u. me. (Ditson-Presser, 15¢). Latin and English texts, in English a prayer to God to answer prayer. Smoothly melodious and agreeable music for any choir and congregation.

AJ2—Wm. BAINES: "*Be glad in the Lord*," Ef, 7p. me. (Presser, 16¢). Psalm text. Easy melodious music for the children's choirs, the kind they will do well.

*A6—J.Handl, ar.N.Cain: "*Ecce quomodo moritur*," Ef, 6p. u. me. (Flammer, 15¢). Latin text. Deeply rich harmony, a surprise to those of us who thought the oldtimers indulged only in counterpoint. Here again is something for every choir that can do 4-part work with men's voices. Too bad there is not a text for English-speaking congregations as well as for those who speak Latin; it's good enough music to be thus reissued.

*A—J.F.Hewitt, ar.W.Riegger: "*Living God*," Ef, 9p. t. me. (Flammer, 18¢). Psalms 17 & 42. Very warm appealing music in the good old style, yet with a real voice of its own to inspire attention and understanding; anyone who still likes music will appreciate this anthem; it is quite varied in content, and some of the later themes and sections are not quite so musical as the opening and closing materials, but it is a fine anthem none the less.

AJ2—Earl R. LARSON: "*Shepherd of tender youth*," G, 3p. c. (Schmidt, 12¢). Smooth, melodic, easy.

*AA—Marenzio, ar.N.Cain: "*O Rex gloriae*," D, 6p. u. md. (Flammer, 15¢). Latin text, for Ascension. Contrapuntal and on the hard side, for those wanting to know about music from the sixteenth century.

A—N. Lindsay NORDEN: "*Hebrew Morning Service*," 32p. me. (Bloch, \$1.50). Text "according to new Union Prayer Book." A good setting for its purpose.

A—James R. PEARS: "*Let my prayer be set forth*," C, 5p. me. (Flammer, 15¢). Psalm 141. Simple, melodious enough, hymn-like and reverent; good for any choir and congregation.

A—William SCHUMAN: "*Te Deum*," C, 3p. u. d. (Schirmer, 15¢). Latin text. Here is the modern idea; average choirs will not be interested, but those going in for experimenting will want to know about this piece.

A—Sigmund SPAETH: "*Song for Freedom*," Ef, 4p. me. (Birchard, 15¢). Text by Composer. A hymn in vigorous style for patriotic occasions; good for processional and suitable for congregational participation.

*AW3—Tchaikowsky, ar.Vene: "*Father Almighty*," G, 4p. e. (Whitney Blake, 15¢). Latin and English texts. Available also in editions for mixed and men's voices. The melody of the Andante Cantabile, Fifth Symphony, is here set to church text, which it fits admirably. Everybody knows the character of the music, so further comments are unnecessary.

A—T. Carl WHITMER: "*O Thou everlasting Light*," G, 2p. me. (Schmidt, 12¢). A hymn-like setting, musically serene and excellent, mostly with normal means but none the less having here and there a touch of the typical Whitmer independence and vision; any and every choir can do this well.

AJ—"Singing Children of the Church," composed and arranged by Rob Roy Peery, for unison and 2-part junior choirs, 60p. 19 pieces. e. (Presser, 60¢). Materials cover a wide range, from outright gospel hymns (given a fairly adroit treatment, however) to the old favorite "*Beautiful Savior*," with the melody in the lower voice, the upper doing a descant, and that grand old 17th-century tune. The new materials by Mr. Peery are of normal character and good, but otherwise the collection uses so many gospel hymns, all nicely handled,

that it will likely be confined to churches whose people don't know anything about music but know what they like, darn them. For such congregations this is truly a fine little book for junior choirs.

A—"Twenty Classic Anthems," compiled by Dr. James Allan Dash for mixed voices, 77p. me. (Ditson-Presser, 60¢). Dr. Dash says "every anthem" in his collection "is a gem of fine choral writing," and that "the cost per anthem is low"; which it is, at 3¢ each. Arcadelt, Archangelsky's "*O Light Divine*," Attwood, Bortniansky's "*Cherubim Song No. 7*," one Bach chorale, Abt, Farrant, Goss, Ivanov, Goss again, Mendelssohn's "*Cast thy burden*," and Wesley's immortal "*Lead me Lord*," which can be one of the most wholesome things in all the church service. Certainly it is a valuable collection, all good music, some of it quite ancient but not even yet worn out; at 60¢, if the church got only four new anthems not already in the library it would be a bargain.

Organ Music

Albert Hay Malotte, ar.H.D.Griswold: *The Lord's Prayer*, Bf, 5p. me. (Schirmer, 50¢). Hammond trigger-settings are indicated but thank heaven the publisher did not include the lie that an imitation is an organ. T.A.O. believes the time has come to clamp down hard on misrepresentation, hard enough to boycott the product that furthers the misrepresentation. Anyway you're safe here for the lie has been avoided. The arrangement is effective enough for anybody who wants it, though manifestly the original vocal setting is so superior that anything less will hardly appeal to a true musician.

Widor's *First 'symphony'*, Op.13, No.1, Cm, 27p. d. (Edward B. Marks Co., \$1.50). Part of the equipment of any good organist is the technical and interpretative facility to be increased through a mastery of the organ sonatas of Widor. Widor himself thought so much of them that they, to him, became not sonatas but symphonies, and the organ world has thoughtlessly followed him in this misrepresentation. This American edition of *Sonata 1* faithfully reproduces the original but has added registrational suggestions by Dr. Robert Leech Bedell; however, since registration is a matter of taste (and people without taste should not play music in public) this does no harm, possibly it does much less harm than such suggestions by Widor himself would have done in this printed score. *Prelude* is in sturdy Widor style without too much to say. *Allegretto* can be quite sprightly and charming if the horrible registration is forgotten and something sprightly substituted; flutes are hoots and they always were and always will be; they are fit only for very special effects. *Intermezzo* is a fine concert piece. *Andante* is good for any service. *Finale* in fugue form makes fine practise material and though its theme is pretty bad, the thing works out to make good music for prelude or postlude. Every serious organist should have and be able to play all these '*symphonies*' by Widor.

Dr. William A. WOLF: *Autumnal Beauty*, D, 3p. e. (Presser, 50¢). A lovely melody over simple rhythmic accompaniment furnishing delightful moments for any congregation still appreciating the simple things in music. It's a bit of real inspiration, not the manufacturing process.

ORGAN & PIANO

Clifford DEMAREST: *Air Varie*, Am, 14p. me. (Gray, \$1.75 for the necessary 2 copies). Here I think is music for organ-piano that is the real thing. Mr. Demarest once tried to write music to please the upturned noses, but found he didn't like that kind of work, so turned back to writing music to please his own heart. And some of his pieces are grand. It's too bad humanity insists on being fooled so much, insists on kidding itself so much. But those of us who still like to be ourselves, like to enjoy music that is musical, will find this duet a most interesting and enjoyable piece of music for any purpose. Problems of cost (and only politicians may ignore costs) probably put the organ score on two instead of its proper three staves, but no real harm is done. Piano and

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Also, all timbres tend to sound more fundamental in reverberant than in non-reverberant rooms.

As an example of poor design, consider a non-reverberant room in which the timbres of the organ's chorus stops are innately very brilliant and trebles scaled, voiced and regulated for relative prominence. Such an organ would be a thin, screeching failure, whereas installed in a highly reverberant room it would be majestic, mellow, balanced.

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organ parts work together admirably. By all means add this to your organ-piano library & repertoire; no bluff or pretense in a single measure anywhere. Nor does the variation form do any harm; probably because of the piano's part in ornamentation, the form is rather a grace here.—T.S.B.

FREE ORGAN ACCOMPANIMENT to 100 Hymns

A book by Dr. T. Tertius Noble

• 9x12. 92 pages. cloth-bound. (J. Fischer & Bro., \$2.50). Says Dr. Noble: "The practise of singing hymns in unison has been a common one for many years, especially in churches where the congregation really knows the spiritual uplift to be gained from such a custom." The first index gives the names of the tunes alphabetically, and the second is metrical. The book gives the hymntune only as a melody and under it on short score is Dr. Noble's accompaniment, sometimes following along as expected but again changing harmonies considerably and carrying a top line quite different from the tune. "Hark the herald angels" has its accompaniment on three staves. Some could be used on almost any congregation without upsetting the service, but others would only leave the congregation wondering why; the best use of the book would be to encourage unison singing, possibly even force it on the congregation, beginning gently with those tunes whose normal flow is least interrupted. Nor would these sometimes ornate accompaniments be good for all stanzas of any hymn; like everything else good, they should be used sparingly and possibly with either a pulpit announcement or a note on the calendar telling what is being done and why. Departures from the familiar harmony, which every congregation dearly loves as a vital part of any hymn, will need the most careful preparation if antagonism is to be avoided. And the organist will be the one to be condemned first. Among the hundred, more than half are used frequently in almost every church, or at least they should be; another quarter of them are better than well known. Dr. Noble says, "There may be some who will challenge the changes in harmony," and there certainly will be many in every congregation; he adds, "I am sure that a large number of organists will enjoy the varied treatments provided," and that is the danger point, for hymns do not exist so that an organist may enjoy himself but that the congregation shall participate heartily. "The singing of hymns by the congregation should be encouraged not only by the organist but also by the minister. . . . An occasional word from the pulpit about this important matter will be found to be most helpful." By all means; don't ever try these accompaniments till you've enlisted the hearty support of your minister. With him on your side, and his occasional appeals to your congregation, this book will help induce unison singing and make congregations participate better; it is doubtful if hymn-singing can ever come into its own unless done in unison. The beauty of it for the organist is that he can blame it all on Dr. Noble, one of the church world's great musicians; with Dr. Noble to lean on, the thing can easily be put over.

HARMONY AT THE KEYBOARD

A book by Willard Irving Nevins and Viola Lang

• 9x12. 48 pages. paper-bound. (Gray, \$2.50). A book of studies "designed to develop fluency in the harmonization at the keyboard of melodies and unfigured basses, and give fundamental harmonic preparation for the art of improvisation." There are 348 "original examples, and 64 basses and melodies" from Bach and other early composers. First we have some simple instructions and easy exercises, and then the trouble begins. Anybody who can make music spontaneously by harmonizing these melodies and basses will be a good workman without much fear of the Guild examinations so far as such exercises go. There is the minimum of instruction, the maximum of exercises. It's a book of practical materials for the student who takes his job seriously; it can be used with or without a teacher.

SECRET CHROMATIC ART in Netherlands Motet

A book by Edward E. Lowinsky

• 6x9, cloth-bound, with a 23-page appendix giving 56 music examples (Columbia University Press, \$4.50). "One of the main obstacles to reliable interpretation of sixteenth-century polyphonic music is the uncertainty concerning the application of the old rules for singers in regard to flattening and sharpening of tones, as embedded in the system of *musica ficta*. This uncertainty . . . causes every editor of early polyphonic music to adopt his own policy in regard to the supplementing of accidentals. It causes bewilderment and insecurity among the choral directors who want to perform the music. It causes confusion in the vital question of modality and tonality of early polyphony. But add for a moment to all this the possibility that the composers of that time intentionally developed a technic devised to hide the true extent to which they applied chromatic alterations in their works—and the picture of confusion is complete. The present book deals with exactly this situation. Nine years ago I stumbled for the first time upon an example of the secret chromatic art. At that time I thought I had to do with an isolated instance of a strange procedure. But the evidence to the effect that we are here confronted with a technic developed systematically and used in a number of great works kept on mounting slowly but surely."

This should be quite sufficient to indicate what the book is and its possible interest, each reader for himself. We don't know who wrote the book; the cover says Mr. Lowinsky did, and the preface is signed by him as of "Oct. 1945, Black Mountain College, N.C.," but the front page says it's "by Edward E. Lowinsky translated from the German by Carl Buchman." Now who wrote it and who translated it?

SINGING AND SPEAKING

A book by Teodosio Longo

• 7x10. 112 pages. stiff binding. (Vanni, \$3.50). When it comes to singing, there are as many opinions & theories as there are people in the world. In the foreword, this: "This is the first book ever written which explains the mechanics of the voice." And in the preface: "What is said in this book must not be considered as a different method. Neither does it constitute an invention because there is nothing new."

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ing new in correct singing. It is, instead, a systematic guide to be followed in the course of study of an art which, in my opinion, is more misunderstood than decadent." And here we toss the gentle reader right out the window, hoping he has his parachute. If you are satisfied you are vocally on the right track, why try some other way? If you are not satisfied, why stop searching? There seems to be a lot of talk about muscles and things physical, and it is possible the Author can use such physical aspects in his own teaching to help his pupils, but this might be a dangerous book for a student without benefit of teacher. On p.79 is the first exercise, n.1; on p.81 are exercises n.3 & 4, and you gotta be good to do either one of them. Now if this stumps you, don't worry about it but pass on to this the Author's penultimate sentence: "Reducing all that has been definitely established thus far to its briefest term or to a single phrase we can say that the essentials of singing are simply: Little breath and correct formation." Now, my boy, you know all about it; see that you become great.

SONG AND LIFE

A book by or about William L. Tomlins

• 6x9, 105 pages, paper-bound (Birchard, price not indicated). "The Tomlins idea is not so much a singing-method as a means to a new and larger life," says the introduction. He was born in 1844 in London, became a choir boy, then organist, then choirmaster, came to America in 1870, was choral director of the Chicago fair. Said he, "Nearly a half-century ago, while teaching masses of children to sing, I made a great discovery. I found a way to bring into play a deep something (spirit—call it what you will) which, latent in all, is capable of easy unfoldment in the young. The result was that the voices of these children were quickly vitalized, from an inner urge which was, shall I say, a sort of rage-energy—without anger—rendering the voices, the faces and entire being of these children radiantly beautiful." It's sort of a rhapsody about singing, intended to be especially helpful to those who must teach children to sing. Peter W. Dykema in a brief foreword seems to place high values on the Tomlins ideas.

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EXPLANATION OF ALL T.A.O. ABBREVIATIONS

● MUSIC REVIEWS

Before Composer:

- *—Arrangement.
- A—Anthem (for church).
- C—Chorus (secular).
- O—Oratorio-cantata-opera form
- M—Men's voices.
- W—Women's voices.
- J—Junior choir.
- 3—Three-part, etc.
- 4—Partly 4-part plus, etc.
- Mixed voices and straight 4-part if not otherwise indicated.

Additional Cap-letters, next after above, refer to:

- A—Ascension. N—New Year.
- C—Christmas. P—Palm Sunday.
- E—Easter. S—Special.
- G—Good Friday. T—Thanksgiving.
- L—Lent.

After Title:

- c. q. q. q. c.—Chorus, quartet, chorus (preferred) or quartet, quartet (preferred) or chorus.

- s. a. t. b. h. i. m.—Soprano, alto, tenor, bass, high-voice, low-voice, medium-voice solos (or duets etc. if hyphenated).

- o. u.—Organ accompaniment, or un-accompanied.

- e. d. m. v.—Easy, difficult, moderately, very.

- 3p.—3 pages, etc.

- 3p.—3-part writing, etc.

- Af. Bm. Cs.—A-flat, B-minor, C-sharp.

● INDEX OF ORGANS

- a—Article.
- b—Building photo.
- c—Console photo.
- d—Digest of detail of stoplist.
- h—History of old organ.
- m—Mechanism, pipework, or detail photo.
- p—Photo of case or auditorium.
- s—Stoplist.

● INDEX OF PERSONALS

- a—Article. m—Marriage.
- b—Biography. n—Nativity.
- c—Critique. o—Obituary.
- h—Honors. p—Position change.
- r—Review or detail of composition.
- s—Special series of programs.
- t—Tour of recitalist.
- *—Photograph.

● PROGRAM COLUMNS

Key-letters hyphenated next after a composer's name indicate publisher. Instrumental music is listed with composer's name first, vocal with title first. T.A.O. assumes no responsibility for spelling of unusual names.

Recitals: *Indicates recitalist gave the builder credit on the printed program; if used after the title of a composition it indicates that a "soloist" preceded that work; if used at the beginning of any line it marks the beginning of another program.

Services: *Indicates morning service; also notes a church whose minister includes his organist's name along with his own on the calendar.

*Evening service or musicale.

Obvious Abbreviations:

- a—Alto solo. q—Quartet.
- b—Bass solo. r—Response.
- c—Chorus. s—Soprano.
- d—Duet. t—Tenor.
- h—Harp. u—Unaccompanied.
- j—Junior choir. v—Violin.
- m—Men's voices. w—Women's voices.
- off—Offertoire.
- o—Organ. 3p.—3 pages, etc.
- p—Piano. 3p.—3-part, etc.
- Hyphenating denotes duets, etc.

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WEST POINT CADET CHAPEL CONSOLE

This is at once both the best and the worst console in the world; it's the worst because the resources it must control are so vast that the job cannot be efficiently done, and it's the best because it controls greater resources than any other console in the world over. Frederick C. Mayer has at last seen the start of the new console, the gift of C. Mayer, manager of Bernard R. Laberge, manager of Claire Caci, pictured at the console.

THE AMERICAN ORGANIST

July, 1946

A. G. O. Celebrates Half a Century

Review of A FEW RECITALS

In the New York City May festival—a highlight in Guild history

HAVING wasted more time than I'm willing to admit, pondering how to please this or that man and avoid displeasing this or that other, it's now the beautiful morning of June 1, 7:52 a.m., and I'm going to do what I think is right. If anyone is offended, I'm sorry. The spectacle of Harry Truman's making an idiot of himself in a hopeless effort to please everybody, consequently pleasing nobody—least of all his own conscience, if he has one—T.A.O. grits its teeth and goes on.

There is not the least connection between T.A.O. and A.G.O. Each does as it pleases without consulting the other. There is no reason in the world why T.A.O. should pay attention to the Guild's social whirl. Recitals and services are being presented every week of the season in our City, every one of which is quite as good as anything the Guild can, could, or did offer in this high-pressured festival. T.A.O.'s basis of action in presenting a critique of any recital is quite rightly the business of its readers and advertisers. A critique will be presented only for the debut recital of an artist undertaking a concert career on a business basis under competent management, or for any artist offering a recital to any paid-admission audience in Carnegie Hall or Town Hall.

How idiotic it would be to attempt any intelligent critiques worth the ink for the eight recitals offered in this festival. Stormy old Roland Diggle wrote, "I wish you could give us an honest" report, etc., concluding, "we know damn well some of it will be pure crap." Dr. Diggle should not use such language.

This is enough prelude. Richard Keys Biggs gave a recital to a paid-admission audience in Town Hall, New York, twenty years ago just before leaving for Montreal, thence to Hollywood; I wanted to hear him again. And I choose to make comments here for our readers. Condemn me all you like if you think that is favoritism. Miss Coci's debut recital in New York as a concert artist was reviewed at that time. Mr. Kraft's New York recital of last season was reviewed; there's a man for you who knows what organ music should be. E. Power Biggs' concert with string ensemble has never been reviewed in these pages; it will be now. Mr. Watters' recital last year was reported; since he plunged headlong into a most unusual recital this time, a few comments are properly in order, and are herewith given. Flor Peeters was making his New York debut, under competent business management; a critique is therefore in order. Dr. Baker and Miss Thomson both played at a time when it was physically impossible to hear them, but hundreds of other recitals are played in our City every month without report in these pages, so we hope

Maybe you're interested, maybe you're not, but you ought to be, for here is recorded a disinterested observer's reaction to some of the things offered the general organ-loving public in the name of one of the organizations maintained by organists.

they won't expect us to do the impossible any more than we'll ever expect them to do it when we finally do hear them in a recital to be reviewed here.—T.S.B.

RICHARD KEYS BIGGS, *Recital*

GRACE CHURCH, NEW YORK, MAY 27, 1946

The program and the playing were marked by a wholesome breadth of approach, an equal mixture of musical beauties contrasted with organistic sobrieties, some to please his own ideas of what beautiful music is, some to please the more tradition-bound notions of some of his hearers. The most astonishing factor was his playing of six works by Americans to match the six by foreigners, and to my taste the music of these six American pieces was, as music, superior to all the foreign stuff unless for tradition's sake we want to except Bach; you may, I don't. I'm only trying to say what I think, not guess what you think.

Any conservatory student can write fugues by the dozen, all perfectly correct & ingenious. Mr. Biggs showed that Marcello, Schumann, Saint-Saens, Clerambault could do such things too. But I want my music to have beauty behind it, both in its writing and in its playing. Into the Bach Arioso, Mr. Blanchard's manuscript Lento, Dr. DeLamar's Melody, and Dr. Russell's St. Anne he put a wealth of rich registration, warm-hearted nuances, finely-formed phrasing, and they made music for heart as well as mind; to such things a cultured public invariably responds. The boisterous, big-toned, emotional-surge type of music was exemplified by his own Deo Gratias and Bach Prelude, the former being more on the stiff-jointed classic side with not too much depth, the latter being profoundly deep in its emotional intent—anyway that's the way these things impressed me.

I'd like to see an experiment performed on this silly profession of ours. I'd like to have such a man as Mr. Biggs play these two pieces of his own and two pieces by Tournemire on a special program for a group of organists in any of our larger cities, making sure first that none of them knew any of the four pieces being played; and then on the printed program assign the two Biggs pieces to Tournemire and the two Tournemire to Mr. Biggs. And I'll bet a hundred dollars to a hundred pennies that this queer profession of ours

would vote the assumed Tournemire pieces their favorite, turning thumbs down on the Biggs. And they'd be just as ashamed of themselves as they should be when they learned they had turned down the music of foreigners and favored that of a fellow-American.

For the most part, registrations were rich, colorful; there was real feeling back of the playing; phrasing & nuance were important factors, rarely neglected. It was the music of a man who was playing it because he liked it and wanted you to like it too, and you did.—T.S.B.

E. POWER BIGGS and Strings

COLUMBIA UNIVERSITY, NEW YORK, MAY 29, 1946

The democratic new-deal didn't get going soon enough nor soak the rich hard enough to prevent the generous act of Mrs. Elizabeth Sprague Coollidge in providing

money to enable the Guild to hear a program of Poulenc, Mozart, and Sowerby for combined organ & strings. Mr. Biggs by fostering this type of music in America has put the organ into places it's never been permitted before; a little good company won't hurt it.

Francis Poulenc was born Jan. 7, 1899, in Paris, and pushed himself into a music career against the intentions of his family, gaining almost instant fame as a composer. The first German-made war got him in 1918 but didn't hurt him. His works are marked for their "color, spice, and vigor." His name, says Ewen, is pronounced Pool as 'in pool-table, lawn, as in lawnmower, with some French N tacked on. Mr. Biggs is making him famous in America, and welcome too, judging by the Concerto.

Richard Korn acted as conductor. Kettle-drums were

A. G. O. Festival Programs

New York City, May 27 to 31, 1946

• RICHARD KEYS BIGGS

Grace Church, Skinner organ
Marcello, Psalm 19
Bach, Arioso; Prelude G.
Clerambault, Prelude
Schumann, Sketch Fm
R.K. Biggs, Toccata Deo Gratias
Blanchard, Lento
Bingham, Overture Baroques
DeLamarter, Melody
Saint-Saens, Allegro Giocoso
Russell, Bells of St. Anne
R.K. Biggs, Prelude on Bach

• CLAIRE COCI

Ascension, Aeolian-Skinner
Bach, Passacaglia
Come Now Savior
Awake the Voice is Calling
Franck, Chorale Bm
Sowerby, G: Passacaglia
Alain, Danse Agni Vavishta
Honegger, Fugue
Liszt, Variations Weinen Klagen

• DR. D. McK. WILLIAMS

St. Bartholomew's, service
Te Deum, Dvorak
Hymn of Jesus, Holst
Whispers of heavenly death, Williams

• EDWIN ARTHUR KRAFT

Brick Presbyterian, Skinner organ
Marcello, Psalm 18

Bach, Minuet

Reger, Jesus My Refuge

How Brightly Appears

Bach, Prelude & Fugue G

Foote, Pastorale

Schehl, Prelude-Variations-Finale

Bossi, Scherzo

Dallier, Stella Matutina

d'Antalfy, Sportive Fauns

Elgar, Andante Espressivo

Dethier, The Brook

Van Hulse, Toccata

• E. POWER BIGGS

Columbia University, Aeolian-Skinner

Organ & Strings

Poulenc, Concerto

Mozart, Sonatas 9, 10, 13, 15

Sowerby, Classic Concerto

• DR. N. COKE-JEPHCOTT

St. John's Cathedral, service
Coke-Jephcott, Variations & Fugue



RICHARD KEYS BIGGS

flew from Hollywood to New York for a recital, stopping along the way for a half-dozen others.

Magnificat & Nunc Dim. D, Dyson
Nicean Creed, Gretchaninoff
Surely the Lord, Coke-Jephcott
Laudate Nomen Domini, Tye
Gloria in excelsis, Palestrina
Messiaen, God Among Us
Te Deum, Holst
Vierne, 3: Allegro Maestoso

• DR. GEORGE MEAD

Trinity Church, service
Noble, Gloria Domini Prelude
March of the templars, Hiles
Ascendit Deus, Wetzler
Mass in C, Beethoven
Centennial Anthem, Mead

• CLARENCE WATTERS

St. Bartholomew's, *Widor Program*
Gothique: Four mvts.

1. Intermezzo

Romane: Choral

6: Cantabile

4: Scherzo

7: Final

V: Three mvts.

• FLOR PEETERS

St. Mary's, Aeolian-Skinner organ
Bach, Prelude & Fugue D
Dufay, Alma Redemptoris Mater
Obrecht, Ein Froelich Wesen

Fiocco, Adagio

Sweelinck, Toccata Am

Cornet, Fantasie

Denkerckhoven, Prelude & Fugue Dm

Franck, Chorale 3

Peeters, C'est Lui Qui Me Console

l'Amour a ces Souffrances

Sinfonia Op. 48 (4 mvts.)

Aria

Flemish Rhapsody

• DR. ROBERT BAKER

Temple Emanu-El, Casavant organ

Handel, Concerto 10

Rameau, Tambourin

Lully, Air Tendre

Bach, Prelude & Fugue Dm

DeLamarter, Carillon

Crandell, Fantasy D

Bingham, Roulade

Liszt, Fantasia & Fugue on Bach

Gigout, Scherzo Em

Jongen, Song of May

Vierne, Westminster Chimes

• CLARIBEL THOMSON

Calvary Church

Vivaldi, Concerto Am: Mvt. 1

Mozart, Fantasia Fm

Bach, Toccata-Adagio-Fugue C

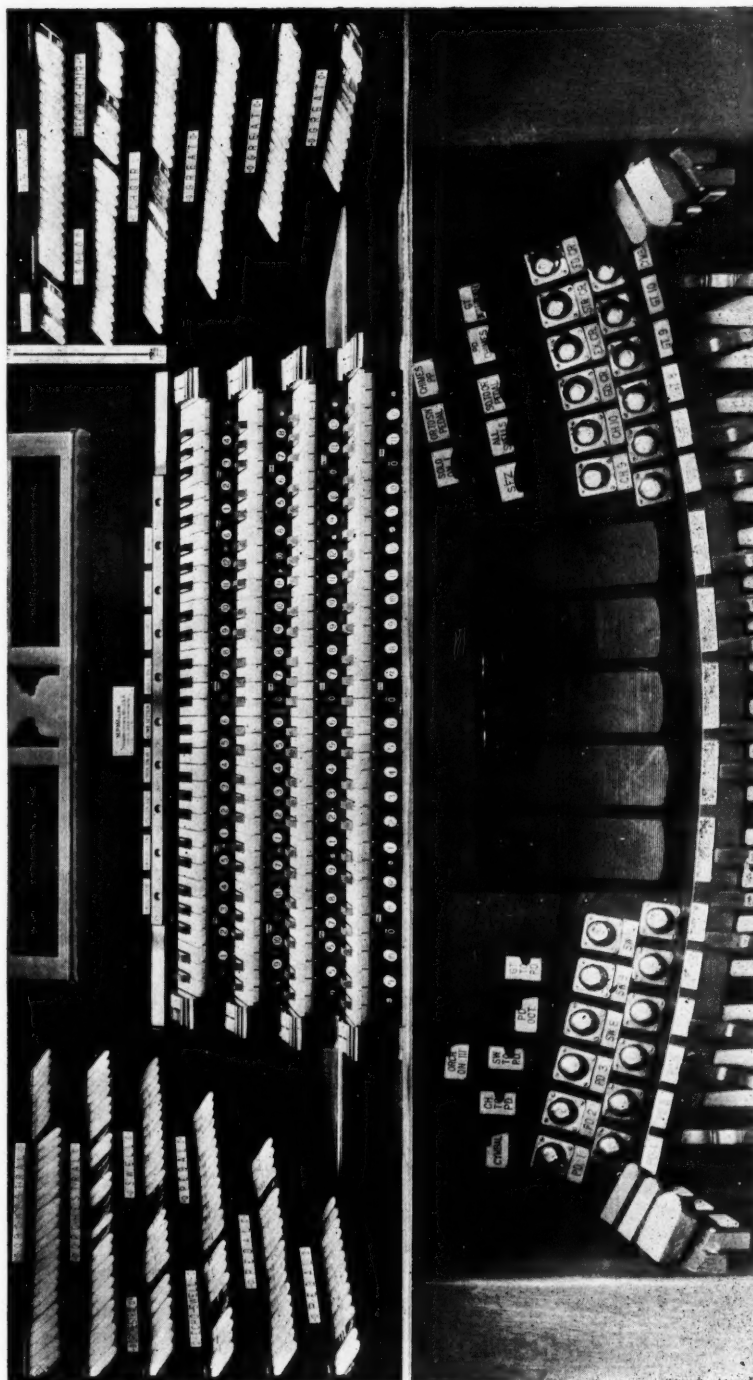
Willan, Int.-Passacaglia-Fugue

Lesur, Scene de la Passion

Alain, Litanies

Dupre, Prelude & Fugue Gm

These seven recitals used 79 compositions or movements, 12 of which were Bach or Franck, 43 miscellaneous non-American composers, 10 pieces by the recitalists doing their playing, and 14 pieces by other American composers. That's a good record. Mr. Kraft stood best with five American pieces, Richard Keys Biggs was next with four (plus two more of his own), Dr. Baker was next with three, and then Miss Coci used only one (though it was an important piece in larger form), and finally Miss Thomson with one (Dr. Willan from the Canadian part of America which is as truly American as any of the unionized States are). Mr. Watters played an all-Widor and therefore couldn't use an American work, and Mr. Peeters was outright patriotic in presenting nothing but the music of his own part of the universe.



WEST POINT CADET CHAPEL CONSOLE

This console built in 1920 controlled 4,577 pipes, now the organ has 13,529; then the right jamb as above had 141 stops, now it has been congested up to 282, and the left jamb is similarly packed to saturation. That's why the gift of a new console, by Col. Edgar W. Barbisch, class of 1925, is so urgently necessary and so vastly appreciated. The M. P. Moller factory expects to complete the console by the summer of 1947.



PRESENT BUT NOT PRESENTED: No. 1
Among the concert organs present in New York City but not used by the Guild in its festival there, was this 4-50 Skinner, opened Feb. 22, 1924, by Lynnwood Farnam, in Town Hall. The Hall is long but narrow; only the few seated in the middle of the auditorium can ever adequately hear an organ divided as wickedly as is this one.

used only in the Poulenc and might well have been omitted as contributing too little. The Poulenc was good & interesting music throughout, the first two movements of Dr. Sowerby's Concerto impressing me the same way though the third movement seemed to lack both a good theme and a good structure. Mozart treats the organist as a household servant, which Mozart himself was in the good old days, so the works called Sonatas for Strings & Organ are merely single-movement ensemble pieces of typical Mozart melodic vitality.

But Poulenc and Dr. Sowerby are doing or have done what Mr. Biggs wants chiefly, for they treat the organ as worth bowing to now & then. It doesn't seem to me that either of them is as yet at home with the combination of strings and organ; there are too many evidences of not knowing just what to do about it other than make them all play together or let one play while the other quits. And there's not much art in that type of form, if form it can be called.

Nor is the profession quite ready for the combination either. Nothing in this world shows the poverty of the organ more than contrasting its threadbare Diapason ensemble with the glorious richness & vibrant vitality of a string ensemble. Everytime a typical organ-tone ensemble followed the strings, it was like taking a bite of sour pickle after a spoon of ice-cream. But whenever Mr. Biggs ignored the sacred (and quite damnable) tradition of the organ world and made his organ mass as rich as he could, the contrast between strings and organ was infinitely better. The same held true in using organ with strings; when typical Diapason & mixture qualities prevailed, the clash was irritating; but when warm organ tones were used there was an harmonious merging of tonal masses that enriched both organ and strings.

When composers learn how to use two such forces as the orchestra and the organ in one and the same composition, and organists learn how to make the organ rich by avoiding rawboned organ-tone combinations, perhaps the organ can come into its own in our concert halls. Parts of both Concertos seemed to prove that a small string ensemble coupled with organ can offer stiff competition to an orchestra.—T.S.B.

CLARENCE WATTERS, *Recital*

ST. BARTHOLOMEW'S, NEW YORK, MAY 30, 1946

This report is included because the chance program-arrangement of the Guild made it possible without loss of time. Anyway I thought it good discipline for my soul if I tried to sit quietly through a program of all-Widor. I'm not

fond of Widor; he takes ten minutes to say what he should have said in five. He stretches things past their worth. Yet his themes are all splendidly workable, nor does he ever wonder what to do next; his compositions have a masterful structure; no hemming & hawing; no letdowns. I was curious to know if Mr. Watters in this program could live up to what I had heard him do last year.

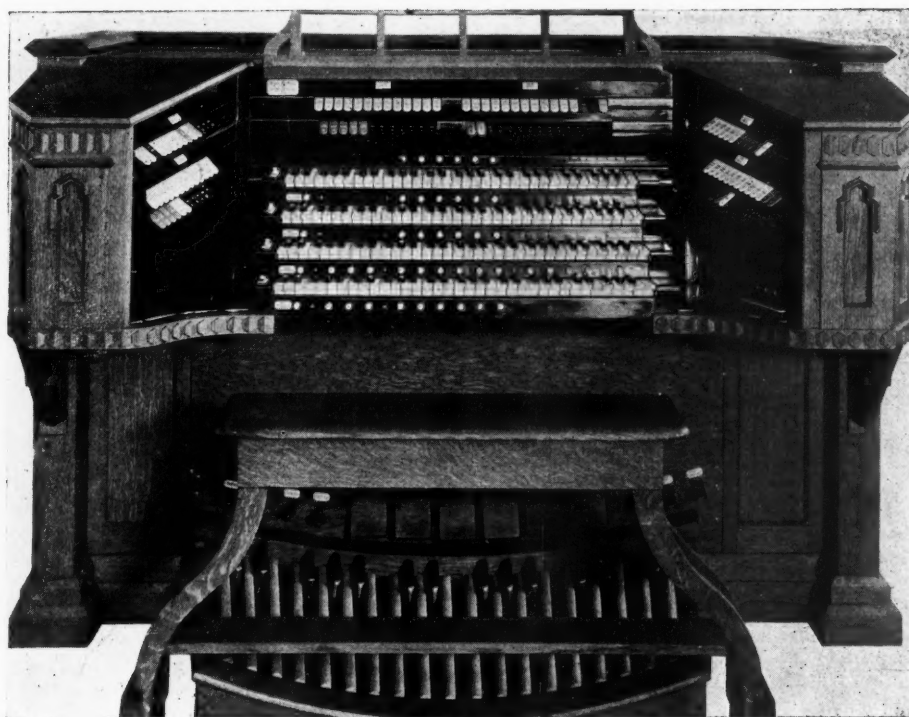
And he certainly did. That man is a wonder. He picks out the most impossible music and makes you like it. There was no deadly-dry Diapason chorus stuff thrown at us, nor fortissimos so painfully prolonged as to encourage the thought of throwing hymnals at somebody. I said to Mr. Morris Watkins that Mr. Watters was doing the job better than Widor himself ever did it, but he said no, Widor too was colorful. We both agreed that no program, for events such as this festival, should be longer than sixty minutes and that the final three movements (from the Fifth) were not very welcome.

What marks Mr. Watters' playing? Grandly rich colorings, constant but not meaningless variety, and an over-all grasp of each composition as a whole. He knows what he wants to do with a piece; there are no dead spots; he has a plan and he carries it through with enthusiasm. The enthusiasm may be for pianissimo flutes, as in that marvellously beautiful Fourth Scherzo which he does to perfection; or it may be for a brilliant but not earsplitting flashing of top mixtures on a foundation of something other than stupidly dull Diapasons. And all the while you know here is a master and he's doing it his way and if you don't like it he won't care a hang, he'll do it that way anyway. He said the Widor program was "in honor of the centenary of his birth" but don't let that fool you; the Widor program was just because Mr. Watters wanted it. Widor was not born in 1846 but in February 1845: we don't celebrate birthdays a whole year. It gave me musical happiness when I expected a disciplining of my soul.—T.S.B.

FLOR PEETERS, *Recital*

CHURCH of ST. MARY the VIRGIN, NEW YORK, MAY 30, 1946

Flor Peeters was introduced to Americans by a brief article in January 1940 T.A.O., reporting what had been said in Musical Opinion, London. In April 1940 these pages, thanks to materials supplied by Firmin Swinnen, gave further facts about him, emphasizing his work as composer, teacher, and church organist.



PRESENT BUT NOT PRESENTED: No. 2
Carnegie Hall bought its present 4-110 Kilgen in 1929 but made the stupid blunder of hiding the pipes in hopelessly buried chambers, so New York festival visitors heard it not. Anyway it would cost too much to rent Carnegie Hall.

St. Mary's was packed to capacity for the recital. It opened with Bach's Prelude & Fugue in D, which Mr. Peeters chose to give a completely traditional, and consequently thoroughly uninteresting, performance on Diapasons, mixtures, and snarly reeds. He then became a patriot and played six pieces from ancient Netherland composers, mistakenly called masters on the program; not one of them had musical value, however important they may have been in the forgotten pages of dim history. All these things were done in the traditional, cold-hearted, harsh Diapason-mixture-reed fortissimo manner.

Franck's Chorale 3 came to the rescue, but again Mr. Peeters decided to forget his own heart and do a stiff Japanese bow before the shrine of an ancestor. So that too was on harsh tones, relieved in one all too brief spot by a pianissimo that brought soothing comfort to bombarded ears.

Then followed five pieces by Mr. Peeters, showing him addicted to the alleged 'modern' manner of composition in which dissonances and fortissimos predominate; yet there was a surprising display of constructive genius back of some of these things that mark Mr. Peeters as a composer, if we accept modern inventions as compositions, on a par with the best of them. I don't like that type of music because I don't like to be yelled at nor drowned 'neath a torrent of fortissimos dominated by mixtures and raw-boned reeds, yet I admit that for the thing Mr. Peeters evidently wants his music to be, it is that to perfection; all who like that school of construction are missing something if they pass these things by.

One of my friends, hearing the organ for the first time, condemned it with a whole heart. "There's not a single beautiful tone in the whole thing," said he. "There certainly is," I said; "I've heard Mr. White play it; you didn't hear any of them tonight—don't blame that on the organ. They are there just the same." The biggest recital audience of the whole season, every seat taken, and people standing in the rear.

Mr. Peeters has technic, fire, conviction, courage. He wants his music harsh and brave and bold and loud, all dominated by mixtures and brass, and if the recital had consisted

of nothing but the five Peeters compositions it might have been—even would have been a knock-out. Even I would have liked it. But I won't take a hundred minutes of loud yelling from anybody, not so long as I've got a book to read or two legs to walk out on.

By all means hear Mr. Peeters. But require that he omit all the ancient history and play just his own things. That will make nothing much better than a salesman of him, but his things, for what they are and what he wants them to be, are well worth selling. The man really has something, in spite of his insistence on yelling it at you fortississimo.—T.S.B.

And THAT'S THAT, Finis

CONCLUSIONS of a WORNOUT but still STORMY OBSERVER

I think Dr. Diggle's hope is justified, that we ought to be privileged to publish a competent critic's opinions, good or bad. But tastes differ. They always did, they always will, and they should. One man didn't at all like the way Mr. Biggs played DeLamar's Melody, but I thought it was grandly beautiful. Another didn't at all like the way Mr. Watters played the Widor Fourth Scherzo, but again I did and I said so. Who is right? Heavens & earth, there is no Right or Wrong about such things; they are matters of personal tastes & preferences. Do we want to be a pack of idiotic little German goose-stepping fools, guiding ourselves eternally by some other man's notion of what is Right and what is Wrong? Heaven forbid.

These recital programs did not show much attention to form. They merely threw a bunch of pieces together to fill up an hour and called it a program. It was, mostly, only a hodgepodge. Clean-cut technic of the kind Pietro Yon was able to use for a time, and Joseph Bonnet for a time, and Lynnwood Farnam always, is a completely-lost art; I didn't hear any of it. Legato is still the organ's bitterest enemy.

There also was entirely too much fortissimo, not nearly enough pianissimo. Also a tendency toward very much too much of that abomination of abominations we like to call

Pure Organ Tone. It's the worst pain anybody ever had in his ear. A little goes a long way. Certainly it's necessary; certainly an organ must have it for back-bone. But let us use enough judgment not to scratch the skin off a beautiful girl just to look at her backbone.

The time between numbers was all too often badly miscalculated; the audience didn't know just what number was being played. Mr. Biggs in Grace Church had to lose too much time between numbers because the console lacked what organbuilders delight to scorn, Gadgets. Without dozens of full-organ combons on any large organ, a recitalist is completely handicapped if he has any tone-color sense at all—and some of them nowadays have it.

The pauses between numbers or between movements of a sonata should be timed properly so an audience exactly knows, doesn't have to guess, what is being played.

Programs should be built to progress artistically, not leap-frog all over the place without getting anywhere.

I don't know what the Guild had in mind, but some of the recitalists had to put up with pretty hopeless organs. Possibly the aim was to give visitors a chance to hear these instruments. If that was it, it failed. Take St. Mary's for example; that organ can be heard adequately only when Ernest White plays a recital on it. I think every organist can play his own organ better than any visitor can play it. So next time we hope only good organs will be used for recitals, and if hearing instruments is the aim, then let them be heard only under the fingers of their own organists, and let the hearing be supplemented by a talk from him about the music methods of his church, and a tour of the building.

If programs are to be played with first attention on the

profession, the public should be excluded in order to save the organ world from public condemnation on grounds of stupidity. But I'd prefer that programs be played to catch the public, and that every recitalist, excepting in such as the all-Widor program, be required to use at least half his time playing compositions by American-born composers.

I have initialed each of these reviews individually to nail down responsibility. It is my opinion that is expressed, not that of someone else; blame me if you don't like it. Anyway it's what I believe.—T. SCOTT BUHRMAN.

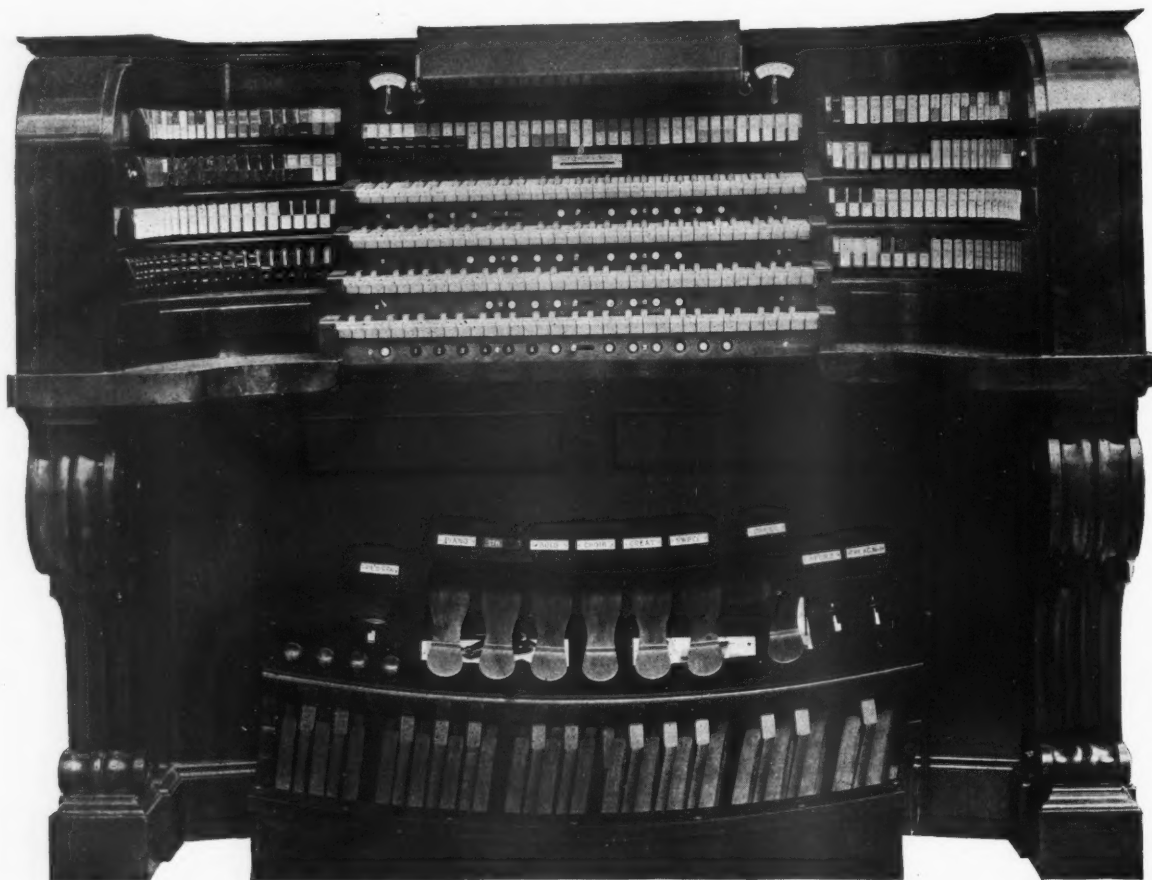
Virgil Fox Records Gigout

Phonograph recording reviewed by CHARLES VAN BRONKHORST

• Virgil Fox celebrates his return to civilian life with a new recording, his first in many months. Victor's 10" 10-1208 (75¢) includes Gigout's popular Toccata Bm and Mr. Fox's transcription of Andre Campra's Rigaudon. The label is inexcusably deficient for failing to state the recording was made on the organ in Girard College.

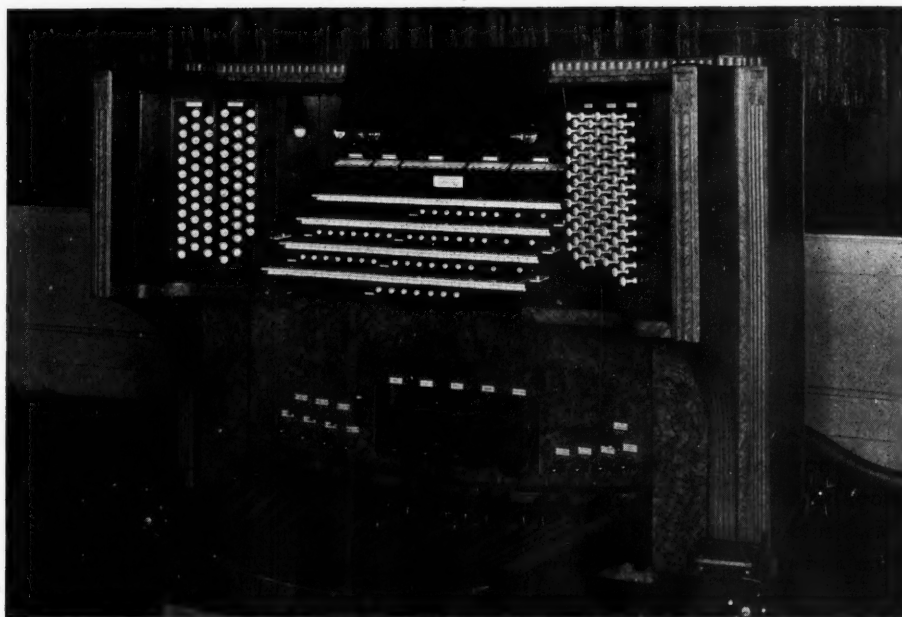
As a whole the new disk is good—with a possible exception in the tempo of the Toccata, which in my opinion is much too fast for the instrument and its acoustical surroundings. Approaching the work's climactic ending Mr. Fox's tempo becomes so fast that the music loses its identity almost completely, becoming little more than a mass of organ tone. Nevertheless it is exciting playing which commands attention, if it doesn't fully satisfy one's musical desires.

Mr. Fox's organ transcription of Rigaudon is a beautiful example of scholarly arranging and artistic playing combined. This music in all the freshness and style of a modern organ transcription has tremendous appeal and interest.



PRESENT BUT NOT PRESENTED: No. 3

This great Wanamaker-built organ in the New York Wanamaker Store was at one period used for frequent and important recitals but has been notably silent through the past decade. It was brought to its present size and condition c.1921 under the direction of Dr. Alexander Russell. Now television activities have monopolized the auditorium.



PRESENT BUT NOT PRESENTED: No. 4

And finally another concert organ was likewise politely forgotten, that 4-123 Moller built in the ballroom of the Waldorf-Astoria Hotel and opened (will you ever forget it?) by Karg-Elert, Jan. 6, 1932. Here's a good enough setting for recitals and a fine organ too, but it was used in just one series a decade ago. These organs are silent through no fault of theirs but because organ playing is still deficient and chosen repertoire lamentably stupid.

Music for Organ in Ensemble

A list compiled by Charles van Bronkhorst

• All music listed here is either published in America or available here; prices given may still be in effect. As usual, key to publishers is hyphenated to the composer's name—h, H. W. Gray Co.; hn, Novello; r, Ricordi; ui, Music Press Inc.; z, Associated Music Publishers.

Organ and Strings

Corelli-r, Concertos 3, 7, and 8, \$1.40 each, parts \$2.80 a set.
Davies-hn, Solemn Melody, \$2.00, parts 35¢ each.
Mozart-ui, Sonatas 1 to 6; Sontatas 7, 8, 10, 11; Sonatas 9, 13, 15; in three sets, \$3.00 each set, parts 30¢ each.

Organ and String Quartet

Franz-z, Hebrew Melody, \$2.25 complete.

Organ, Strings, and Harp

Andrews-h, Devotion, one violin, \$2.50 complete.
Dickinson-h, Exaltation, one violin, one cello, \$1.50 complete.
Dickinson-h, Reverie, one violin, one cello, \$2.50 complete.
Geminiani-r, Andante, 80¢, parts \$1.60.
Handel, Largo, violins, violas, 80¢, parts \$1.60.
Woodman-h, Andante Religioso, one violin, one cello, \$2.50 complete.

Organ, Violins, and Cello

Corelli-ui, Trio Sonatas, edited by E. Power Biggs, Op.1-1 in F, and Op.3-2 in D, \$2.75 each, complete.
Corelli-hn, Trio Sonatas, edited by Arnold Dolmetsch, Op-1 (Nos. 5, 9, 11), and Op.2 (Nos. 1, 5, 10), \$3.50 each Opus, complete.

Organ and Orchestra

Handel-z, Concerto 5, score \$3.50, parts \$2.75.

Organ and Various Instruments

Bach-h, Sheep May Safely Graze, ar. E. Power Biggs, strings, and two flutes ad lib., \$2.00 complete.
Dupre-h, Poeme Heroique, three trumpets, three trombones, and field drum, score \$2.00, parts \$2.50.
Frescobaldi-ui, Ricercare, "for organ with solo instrument or voice," \$2.25 complete.
Homilius-ui, Prelude on Adam's Fall, "for organ with solo instrument or voice," included with the Frescobaldi.
Purcell-ui, Ceremonial Music, with optional trumpet part, score \$3.00, part 30¢.

Chests of 68-Note Compass

By STEPHEN STOOT, Technical Director for Casavant Brothers Ltd.

• There was an interesting paragraph on the 73-note chest on Nov. 1945 T.A.O. p.268 by William King Covell who asked, "Why 73-note compass for all manuals?"

In 1900 Casavant Brothers first extended their windchest compass to 65 notes to accommodate octave couplers. In 1908 they extended it in a few organs to 73 notes, but considered it quite unnecessary for several reasons and dropped back to 68 that same year; this has been standard in Canada ever since.

I could give a number of reasons in favor of 68-note compass, but will relate instead a personal experience with the late Lynnwood Farnam. He had spoken to me on several occasions about Casavant's 68-note compass and after each talk he clinched his argument in favor of 73 notes by stating, "After considering all the pros & cons, the 73-note compass is the logical one."

Mr. Farnam came to Canada in 1928 to give the opening recital on a fair-sized 4m Casavant. Visiting the church on the morning after the recital, I found him again at the organ, "having a romp of his own," as he described it, after playing for the audience the night before.

After a while I ventured to ask him if he missed the five top semitones in coupling, during his recital, also if he were still missing them during his morning's 'romp.' He replied, "But this organ is 73, isn't it?" I assured him it was not. To prove the truth of my statement he began trying single notes in the top octave of the keyboard, holding each one with super-coupler alternating on and off until he reached G-sharp, which should have given him No. 69 with the coupler on but did not because G was the last note affected. Then he made several combinations and played around the top of the keyboards with super on and off. Finally he turned to me with a whimsical smile I shall always remember and said, "What is considered logical may not always be practical."

The Casavant standard compass is still 68-note, but occasionally, when demanded by those who consider 73 to be logical, the compass is extended to 73-note and the job estimated accordingly.

EDITORIAL COMMENTS

AND REVIEWS

In which the members of the profession and industry speak for themselves through the record of their actions and thus provide food for thought on topics of current importance to the world of the organ.

Differ All You Like— on the Right to Think, Work, Play, & Prefer

NOTHING like thinking you're right every time, is there? It's a grand & glorious feeling, spoiled for even the best of us all too often by suddenly discovering that that time we were wrong. The point is that we should so live & work that we shall be confident we are right, first; let no other consideration come ahead of that.

It would be diplomatic (but not right) to dodge the point and go into a build-up. But the point is that Harry Truman is a good guy and would be a good servant if only he continued to try to be right instead of trying to please everybody & everything but himself and his conscience. Truman tries to make friends & influence people and I hate him for it just as I hate every charlatan for it.

The moral for the organist is to try to build up sufficient reputation so that he too may always try to be right in church music, never diplomatic. That doesn't mean being selfish. Any man who selects music that pleases himself, without thought of its also pleasing those who hire him, is a cheat and a fraud.

America as a republic was a grand nation. It grew and prospered. It not only championed freedom and the rights of the individual, it fought for them. Then we changed it into a democracy in which majorities ruled, and freedom & rights vanished. Now let a good American try to hold a job in any big factory, and see how quickly he loses both job and home if he asserts his freedom from laborunion dictators.

The best things do not come in majorities; only minorities produce the best. We could restore freedom & decency in this land if we inaugurated a voting reform:

Only those may vote who—

1. Have at least the equivalent of a highschool education,
2. Or own a home valued at at least \$7,500.,
3. Or manage or own a business grossing at/least \$25,000. a year;

And those may not vote under any circumstances who—

1. Have not yet reached the age of 30 years or who have passed the age of 70,
2. Or who hold any elected or appointed office in the government structure, political, civil service, or what,
3. Or who get any money or any other valuable consideration of any kind, including pensions, either directly or indirectly, from the government.

If any reader thinks government affairs are not of importance to the organ world, will he kindly tell us all why our organbuilders are not even yet permitted to build organs? The war stopped almost a year ago.

Builders and designers both take an erroneous view of couplers more often than not. Since I'm finding fault with the gentleman I'll not name him, but his statement is typical of the one-sided notion: "In an organ so completely unified, the 16' and 4' couplers should be omitted, for they throw off the tonal balance completely."

In the first case, 16' and 4' couplers are not bought for tonal balance but for registrational convenience. They enable an organist to color his combination, especially in solo work, with but the flip of a coupler-tablet, without disturbing his stops in the least. And it applies to any manual and every manual. The ideal flexibility is to have every manual coupleable to every other manual at all three pitches, and every manual to the Pedal at unison and octave.

Cost money? Certainly. Everything worth having costs money. It's merely a matter of spending the money for maximum returns. Sometimes that means more pipes, but it certainly means more couplers at times too. The only coupler I've ever dabbled with that I'd consider not worth the proverbial thirty cents is the quint—and I'm glad to say I saddled only one purchaser with it.

Even in a completely unified organ the couplers are worth at least some money. With the touch of but one coupler we can add tonal masses that, without couplers, might require the manipulation of a half-dozen or dozen stops.

I'm almost inclined to believe that if all builders stopped manufacturing their own coupler mechanisms, it might be possible for one of our supply houses to manufacture and sell, at very low cost, a coupler unit affair. Mass-production is the only thing we can look to for reduced costs.

Anyway let's stop talking about couplers as though they had anything to do with ensemble; if we want to hitch up our couplers with ensemble, let's be sure to think only about the simple unisons to Great and to Pedal.

The organist in my little village church was suddenly taken ill and we had a string of substitutes. Now & then one did a bang-up job of anthem-accompanying and we could actually hear the choir. It's really a good choir, as volunteer choirs go, well worth hearing. One Sunday morning when I entered, early as usual, I spotted another new substitute at the bench, not on it but kneeling in prayer, a long prayer too. The congregation is generally (but not always) well-behaved, so the atmosphere was quietly meditative. Then the substitute seated herself on the bench and knocked our eyelashes off by beginning fortissimo.

Now you tell me why. Here we had a meditative, religious, prayerful atmosphere. And suddenly without warning it's smashed to smithereens by fortissimo organ. Knock 'em over and drag 'em out, that's the thing. Strangely, this substitute had the best sense yet for ensemble on that organ; she did well. But the prelude was all fortissimo, all vigorous, though rather masterful; the hymn-playing was decidedly on the draggy side while choir & congregation were working, but between stanzas the poor humans weren't allowed time enough to catch a decent breath.

If we could only see ourselves as others see us, that's the answer. It's also the purpose of many reviews and similar articles in these pages. But don't tell me now to apply this same see-ourselves to myself; take my word for it, enough of our readers, bless them, see to it that I see myself as they see me. And sometimes it does me some good.

Surprised? It's true. Here's a sample:

"I was certainly hopping mad when I read your statement that Bach's 'Magnificat' isn't very interesting, but I have had time to cool off and reflect and have decided it must be either that you have never heard an intelligent performance of it or that you don't know it very well yourself."

Well, I heard Dr. Williams do it in St. Bartholomew's with his choir of sixty and I didn't like it. I heard Mr. Giles do it with his choir of two dozen and I didn't like it. However, any reader who chooses may like it inordinately for all I care. Go on, like it just to spite me.—T.S.B.

'Bach Organ Music'

Album of phonograph recordings by E. Power Biggs

• Victor's album 1048 contains four 12" disks, 11-9149 to 11-9152, recording the following pieces on the 4-125 Aeolian-Skinner (141 ranks) installed in Harvard University's Memorial Church c.1932:

Fugue Gm (Little), Ein Feste Burg, Fugue C (Fanfare), Sheep May Safely Graze, Passacaglia.

Here's an album that does both the organ and its literature & players pretty full justice, for it was not made on a lamentably small poverty-stricken organ as so many albums have been, but on a completely adequate instrument. And in spite of the larger resources there is no loss of clarity, no unwanted filling of parts. From the very first, in the Little G-Minor, we hear clean-cut lines, clarity, color—all essential to good organplaying. And these graces prevail throughout. In the Ein Feste Burg chorale the solid body of rich organ tone is completely satisfying—solid & magnificent. It's notable too for Mr. Biggs' avoidance of those traditional holds on the ends of the sentences; they are no longer needed and should be abandoned, and Mr. Biggs abandons them. The upperwork aids clarity but doesn't add scream; the ensemble is grand. Pedal themes come out well too.

Sheep May Safely Graze is done on appealing colors, with rhythms maintained neatly, and a rather fast tempo but not too fast; slow tempos are often desired, but the tendency has been to slow them up too much in Bach. Note how Mr. Biggs keeps his rhythms & tempos vitally alive all the way through, no matter what he is playing. There's a wholesomeness about that.

To most of us the Passacaglia is the main feature. It has a grand performance here, with color, clean-cut technic, a rhythm beautifully maintained in spite of phrase ends (where all too much music expires), and as much build-up as recording systems permit. Passacaglia should begin pianissimo, meditatively, and progress from there; when a big organ is reached, it suddenly drops to pianissimo, and every player follows that drop; then it jumps back to fortissimo, and again players follow that and continue the build-up to the Fugue. The Fugue drops somewhat from fortissimo in order to again take advantage of the build-up process. This recording follows the pattern fairly well; the change from ff to pp is not strong enough in the record and has to be boosted by individual control, but the jump from pp to ff is better. And when the mighty climax of tone comes at the end, there again individual control has to come to the rescue.

Presumably hand control must be forced on all truly good recordings because the recording engineers do not yet know how to scale a recording so that true values of all dynamics from pp to ff shall be realized, or perhaps it is because there is still too much difference between reproducers used by the public; if the latter is the case, hand control is the only remedy, but that is definitely not the ideal. Anyway here is one of the very best organ albums produced to date. Don't worry about mixtures and screamy upperwork; they don't exist here. Don't let it bother the reader that sometimes two reviews by different reviewers are published in these pages for the same recordings; the artistic & professional value of

organ recordings is so great that more than one man's viewpoint is entirely warranted.—T.S.B.

Calendar for 1946-1947 Church Year

Following the established holy days and holidays

• The liturgical year begins with Advent, but for obvious reasons this chronology begins July 1 and carries through to the end of the music season. Definitions are given as a guide to those not familiar with such matters.

July 4—Independence Day (Congress issued declaration, July 4, 1776).

July 7—Third Sunday after Trinity.

Aug. 4—Seventh Sunday after Trinity.

Aug. 6—Transfiguration (see Matt. 17).

Aug. 14—Second World War ended with Japan's surrender, 1945.

Sept. 1—Eleventh Sunday after Trinity.

Sept. 3—Peace between Great Britain and United States, ending Revolutionary War, 1783.

Sept. 23—First day of Autumn.

Oct. 6—Sixteenth Sunday after Trinity.

Oct. 12—Columbus 'discovered' America, 1492.

Nov. 1—All Saints (commemorating saints and martyrs).

Nov. 3—Twentieth Sunday after Trinity.

Nov. 11—First World War ended, 1918, Armistice Day.

Nov. 24—Sunday next before Advent.

Nov. 28—American Thanksgiving Day, by traditional American custom, always the last Thursday of November.

Dec. 1—First Sunday in Advent, a period devoted to contemplation of the coming of Christ into the world.

Dec. 8—Second Sunday in Advent.

Dec. 22—First day of Winter.

Dec. 25—Christmas.

Dec. 29—First Sunday after Christmas.

Jan. 1, 1947—Lincoln issued Emancipation Proclamation in 1863, bringing universal freedom to America.

Jan. 5—Second Sunday after Christmas.

Jan. 6—Epiphany, manifestation of Christ to the world (see Matt. 2).

Jan. 12—First Sunday after Epiphany.

Feb. 2—Septuagesima Sunday, third before Lent.

Feb. 9—Sexagesima Sunday, second before Lent.

Feb. 16—Quinquagesima Sunday, next before Lent.

Feb. 19—Ash Wednesday, first day of Lent.

Feb. 23—First Sunday in Lent.

March 2—Second Sunday in Lent.

March 4—Constitution of U. S. in effect, 1789, the Nation's only safeguard against socialism.

March 20—First day of Spring.

March 23—Passion Sunday (approaching the Crucifixion); Fifth Sunday in Lent.

March 25—Annunciation, Gabriel's appearance to Mary (see Luke 1: 26-38).

March 30—Palm Sunday.

April 3—Maundy Thursday, commemorating Christ's Last Supper with His disciples.

April 4—Good Friday.

April 6—Easter.

April 13—First Sunday after Easter.

April 18—Martin Luther faced German Diet at Worms and affirmed religious liberties.

May 4—Fourth Sunday after Easter.

May 11—Mother's Day; fifth Sunday after Easter.

May 15—Ascension Day.

May 18—Sunday after Ascension.

May 25—Whitsunday (Pentecost; see Acts 2).

May 30—Decoration Day.

June 1—Trinity Sunday, sacred to the Trinity.

June 8—First Sunday after Trinity.

June 15—Father's Day; second Sunday after Trinity.

June 21—First day of Summer.

Small Organs by Hans Steinmeyer

By CHARLES W. McMANIS

Who finally deserted the army by invitation and is now back in America

AS the photograph shows, the organ case in Filialkirche, Raustetten, Bavaria, is one of those things that just couldn't happen, but did. Close observation reveals a few pipes—but purely incidental and "irrelevant to the case." The man who designed it a few centuries ago must have been fond of cherubs, gilded carving, and marbled wood (see Cover-Plate).

G. F. Steinmeyer & Co. installed the organ in 1944, Op. 1736; the old case was retained but the pipes in it are new. The stoplist:

Pedal, 30-note: 16' Sub-Bass; 8' Octave Bass; 4' Flute Bass.

Great, 54-note: 8' Singendgedeckt; 4' Principal; 3r Mixture (1 1/3').

Swell, 54-note, unenclosed: 8' Rohrflöte, Quintade; 4' Nachthorn; 2' Octave; 3r Cymbal (1'); Tremulant.

Couplers (we guess at the interpretation): G-P. S-P. G-S.

Great & Swell pipes are in one box-like extension of the old case and the console is back of this box, facing but not in view of the altar; Pedal pipes are against the rear wall.

My chief criticism is the superfluity of flute tone: eleven voices in the organ, and six of them are stopped, capped, or chimneyed; not an 8' manual rank that wasn't Singing, Rohring, or Quinting. And a 4' Night Horn to boot. Mr. Steinmeyer's answer was that the height of the box did not permit 8' ranks; but an open flute with stopped bass, or a Gemshorn with mitered or capped bass, would have fitted nicely into both the box and the tonal design.

Stoplists often look bad on paper, especially in Europe, but sound good. And vice-versa—in Europe and America. Voicing here was on the coarse side, as is often the case with German small organs that must make themselves heard above enthusiastic Aryan voices. The mixtures seemed unusually high. Six ranks of mixture, with not a rank lower than 1 1/3', can make a sinful din. Reinforcement of twelfth and fifteenth would have tied the mixtures and 8' tone together and avoided emptiness in the manual bass sections. Judged by American standards, this is not a good Bach organ nor a good service organ.

More suitable for service purposes was Mr. Steinmeyer's Op. 1728 in the Schlosskapelle, Hirschbrunn, a few miles from Raustetten—der Schlosskapelle is the castle chapel of the Duke of Oettingen. It was installed in 1943. The stoplist:

Pedal, 30-note: 16' Sub-Bass, Zartbass; 8' Octave Bass.

Great, 56-note: 8' Metal Gedeckt, Salicional; 4' Principal; 3r Mixture (1').

Swell, 56-note, enclosed: Holzflöte, Viola, Viola Celeste; 4' Italian Principal; 2' Waldflöte; 1 3/5' Tierce; 1 2/3' Quint.

The Salicional is almost a Principal; the Swell pair of strings are of Geigen scale. Note the color mutations. And never a mutation or mixture containing the twelfth. A Tierce without a Nasard is like a G.I. medic without a brassard. The tonal principal would seem to be: Avoid, at all cost, reinforcement of the 8' harmonic series.

Any redundancy in this stoplist could not be blamed on flutes. Duplicate 4' Principals in Great and Swell, with no other quality at that pitch, constitutes an overlapping of function which a 13-voice organ can ill afford. Other than that, the stoplist was quite adequate.

The swell 8' wood flute, as is often the custom, carries on down to CCC for use with the 16' S-G (for untutored organists) and is borrowed as a soft 16' Pedal stop (Zartbass).

The organ case, carved in 1943 after the manner of 1743,

was not yet painted in December 1945; the wood evidently needed more seasoning. Disposition of the organ was clever. The chapel is small and the gallery hardly large enough for a 15-rank organ and members of the duke's household. However, a formerly-wide corridor, connecting chapel and Schloss, opens into the gallery at the center-rear; sections of the organ were installed on either side of the corridor (actually not in the chapel proper) the carved case making an elegant portal for auspicious entrances of His Heiness, the Duke. (When the Duke has a yen to meander over the countryside, he walks. No benzine. Hans Steinmeyer drives where he has to go; he's got benzine. He's Assistant Bürgermeister. But he'd do better with an A Card.)

T.A.O.'s roving reporter was hypercritical of these two small-organ stoplists by Mr. Steinmeyer, but in all fairness it should be added that the large Steinmeyer organs in Bamberg and Erlangen left him completely and utterly ga-ga.

We Are Slamming that Door

• right in your face if you force us to do it. Holding the train for just one more late-arriving passenger is a very sweet courtesy but the darndest nuisance any publisher ever had to face. It got our March 1946 issue into the mails twenty days late, and our April ten days. Now, for the thousandth time, we again turn over a new leaf and determine to live up to our schedule. Does a church organist wait till Saturday morning to begin preparing his Sunday program? Does a publisher wait till Dec. 20 to start work on a new Christmas anthem? Does an organ-builder wait till the congregation is assembled for the dedicatory service before starting to build the organ? Believe it or not, hereafter (we hope) our schedule will be followed rigidly and just as cold-bloodedly as we know how, and if we can't be cold-blooded enough about it we'll drag in a couple of unused (and unchanged) nazis and let them do it.—ED.



DR. LESLIE P. SPELMAN

who not only earned the Ph.D. degree this year but also tells a little about the work he undertook in preparation, and thereby proves that the Ph.D. sometimes means much more than the Mus.Doc.

SPECIAL SUMMER COURSES

Facts About Special Courses Offered Organists This Summer
Index of Current Summer Courses

• *Herewith is a summary of the summer courses advertised in these pages for the current season.*

American Conservatory, organ, choir-work, theory; Chicago, May 15 to June 23, June 24 to Aug. 4; May page 129.

Assembly's Training School, organ, choir-work, congregational singing; Richmond, Va., July 31 to Aug. 14; May p. 129, 140.

Grace Leeds Darnell, junior-choir work; New York, Aug. 5 to 15; April p.90; May 129; June 156.

Eastman School of Music, organ, service-playing, repertoire; Rochester, N.Y., June 24 to Aug. 2; May p.125, 140; June 155.

Longy School of Music, organ with E. Power Biggs; Cambridge, Mass., June 24 to Aug. 3; June p.156.

Music & Arts Institute, organ and choir work with Richard Purvis; San Francisco, July 8 to Aug. 17; June p.175.

Peabody Conservatory, full course, organ with Edouard Nies-Berger; Baltimore, Md., June 24 to Aug. 3; March p.82; April 107.

Pius X School, complete Catholic-liturgic course; New York, July 1 to Aug. 9; May p.123.

G. Darlington Richards, boychoir work; New York, July 16 to 26, Aug. 5 to 16; May p.129, 140; June 175.

Wa-Li-Ro, boychoir work; Put-in-Bay, Ohio, July 3 to 8; May p.140, 149; June 179.

Wellesley Conference, complete course on church-music problems; Wellesley, Mass., June 24 to July 3; May p.128, 140; June 158.

Westminster Choir College, specializing in choir-work, organ with Dr. Alexander McCurdy; Princeton, N.J., July 22 to Aug. 11; April p.90, May 123; June 160.

'Litany for End of Choir Year'

Used May 19, 1946, in Westminster Presbyterian, Lincoln, Neb.

• *Minister:* O God, whose glory is revealed in earth and heaven, in fields and mountains and in rivers running to the sea, in sky and cloud, in rain and sunlight, and in the shining of eternal stars,

People: Help us to know and love Thee more.

Antiphonal Choir: "Glad that I live am I," Shaw.

M.: For warmth of human fellowship, for the love of friends and of those most intimately dear, for the trustfulness of little children, for the weak who need us, and for the strong who give us of their strength,

P.: We thank Thee, O God.

Carol Choir: "Loving Jesus gentle lamb," Shaw.

M.: For those dedicated to the ministry of music, who have beautified the worship of Thy sanctuary, and exalted Thee in the praises of Thy people,

P.: We give Thee thanks, O God.

Westminster Choir: "Day by day dear Lord," Whitehead.

M.: O beauty of God that fills all life with beauty; O truth of God in which all life must find its purpose; O mercy of God, that seekest us with Thy redemption,

P.: Open our eyes to see; open our minds to understand; open our heart that Thou mayest enter in.

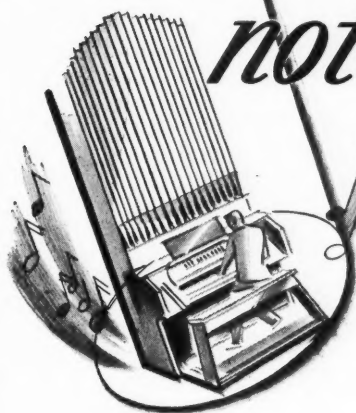
Chapel Choir: "God that madest earth," Welsh.

Minister is Harold F. Wonder, organist Laurence D. Gagnier.

T.A.O. Says Thanks for This

• "Being young in the business, I am glad to see you actually take a stand for either one side or the other. I then have some idea what to work on. Music magazines that 'sit on the fence,' so to speak, leave me wondering who or what is right. I like facts that get you somewhere." (One of our Canadian readers, to whom thanks.—Ed.)

Studio notes-



In the Wicks Plant at Highland, Illinois, is a complete and beautifully appointed organ studio for the use of prospective organ owners, to enable them to see and hear the many fine features incorporated in this pipe organ.

Several operating instruments of varied size and style, utilizing the latest developments of the Wicks inventive staff, and presented in ways which cannot be seen in regular church installations, make this demonstration studio a fascinating and instructive rendezvous.

The Wicks Company cordially invites organists, church organ committees, and others interested in the purchase of a fine pipe organ, to write or telephone for an appointment to inspect this studio, play the instruments, and to see other interesting departments of the factory.

WICKS ORGANS

HIGHLAND ★ ★ ILLINOIS

Dr. Harvey B. Gaul's Memory Honored

Calvary Church, Pittsburgh, dedicates Calvary Choir House to him

• Calvary Church, Pittsburgh, Pa., where Dr. Gaul had been organist for 35 years, formally dedicated Calvary Choir House to him in a special service May 5, 1946. Choir House had been dedicated in 1925 to serve Dr. Gaul and Calvary choir as the ideal rehearsal room, robing room, and library; its dimensions were 31x49, with high ceiling, pews matching those in the Church, the choir divided on two sides, facing each other, a grand piano between. It was built off the chancel end of the church, far enough away to prevent sound's passing between choir-room and church.

After the May 5 morning service, during the singing of a processional, the choir went to "the west door and then to Choir House close, followed by the congregation" for the formal dedication. Here one of Dr. Gaul's own anthems was sung, "Let us now praise famous men," prayers were said, a hymn was sung, "Glorious things of thee are spoken," and then the benediction.



TO HARVEY GAUL: THE UNVEILING

May 5, 1946, of the new stone containing his ashes and built into the wall of Choir House, now dedicated to his memory, in Calvary Church, Pittsburgh, Pa. "His ashes lie in this stone, his spirit lives eternally." Post-Gazette photo.

The following "Prayer for Today" was printed on the calendar:

"We thank Thee, O Eternal God, for all the goodness and courage which have passed from the life of Thy loving servant Harvey Bartlett Gaul into the life of others and have left the world richer for his presence, for a life's task faithfully and honorably discharged, for good humor and gracious affection and kindly generosity, for sadness met without surrender, and weakness endured without defeat. We gratefully recall all that he was to us, and that he stood for in the world. May we live even more consciously in the companionship of his spirit and carry out in the old spheres in which we together moved so much of his purpose as we can. May we be kind to the friends he loved, devoted to the community in which he lived, loyal to the causes in which he served. Thus in our lives may he still live on to our own comfort and to the welfare of Thy world, through Jesus Christ, our Lord, Amen."

The Church also prepared and printed a four-page tribute to Dr. Gaul. Dealing with his 'closing days,' the leaflet says, "His ashes rest in the south wall of the Choir House of Calvary Church." This poem closes the tribute:

AVANTE

Music from other spheres has called him on
Into the radiance of a wider dawn;
Crescendos swelling from an unseen choir
Shout Aves, ringing through the realm entire;
No dissonance deflects the chords' dimension,
Fugues in triumphant theme meet his ascension,
Leaving to earthly rights his soul's disguise;
Free and unfettered he doth now arise.

A part of the ceremony was the unveiling of a new stone built into the south wall of Choir House and containing this inscription: "This Choir House is dedicated to the memory of Harvey B. Gaul, April 11, 1881, December 1, 1945, renowned composer and beloved choirmaster, Calvary 1910-1945. His ashes lie in this stone. His spirit lives eternally. Alleluia."

West Point Cadet Chapel

New console now being built for one of the world's great organs

• When Frederick C. Mayer became organist of West Point Military Academy he found a 3m Moller in the chapel; he knew enough about organs to know that small ones are not fit for large or important churches, so he set about correcting the condition. He soon found West Point grads and survivors of grads perfectly willing to add special registers or groups of registers as memorials, and so the organ grew until today it is probably the largest in any church in America, as indeed it should be for such a grandly American institution as West Point Cadet Chapel. Mr. Mayer says at present there are 13,529 pipes.

Where to put the stop-tongues soon became a problem; combons were another problem. Obviously it was more important to have pipes than to have console convenience, even if whole sections of the instrument had to come on in bunches, could not be controlled by individual stops. This did not limit Mr. Mayer very much but it did limit visiting organists. The trouble was that a new console of that size, with sufficient combons, would cost a lot of money; that has now been provided by Colonel Edgar W. Garbisch, West Point class of 1925, and hats off to the Colonel. Moller built the original organ and the vast majority of pipes added since; Moller is building the new console. It will be done by the summer of 1947.

Cadet Chapel organ is one of the grandest instruments in the whole world of music. It was developed slowly by Mr. Mayer over a period of decades. It is a masterpiece, acknowledged as such by everybody who is not jealous of it because he was not consulted in its completion. Mr. Mayer consulted a great many people, heard a great many organs, but then properly did as his own best judgment dictated.

The nation is fortunate that Frederick C. Mayer has been organist of its great West Point Military Academy through these splendid formative years, for by his efforts alone he has accomplished what probably no other organist in the world could have achieved—he has given Cadet Chapel an organ second to none the world over, and has at the same time developed a choir of West Point cadets whose singing is superbly artistic in spite of its complete turn-over every four years, and that's something few choirmasters would care to undertake.—ED.

Great Manual at the Bottom

A suggestion by George W. Collins

• "If the hinges on these manuals," says Mr. Collins, referring to the Austin skeletonized console on T.A.O.'s March p.68, "were in the form of a pin recessed into a slot, properly secured at the point of contact with the side pieces, any organ mechanic, or player for that matter, could arrange the several keyboards in the particular order preferred. There apparently is no visible mechanical connection and the different cables all seem long enough to use in a practical way, no matter in which order the manuals are placed."

If the reader will refer to the picture he will agree that consoles might easily be built as suggested by Mr. Collins. Those who have T.A.O. for August 1932 will find the world's largest console built along these same principles of what would appear to be complete interchangeability of manuals. Normally there is much confusion when the Great is momentarily located on the bottom by other means, but if done as Mr. Collins suggests and the Austin console shows, there is no confusion whatever.



SERVICE PROGRAMS

Column closes the first day of each month. The aim is to show services by organists of nationwide fame and services giving unusual materials.

• HERBERT D. BRUENING

St. Luke's Lutheran, Chicago

"Church Year in Song"

Titcomb, Credo in Unum Deum
Of the Father's love, Plainsong V
Angels we have heard, French, 3-p.
Cradle Song of Shepherds, Glaser, 4-p.
Bach, O God Be Merciful
Ah holy Jesus, Plainsong IV
O dearest Jesus, Cruieger, 3-p.
Tenebrae Ef, Haydn, 4-p.
Joseph's lovely garden, Dickinson, 4-p.
Karg-Elert, Jehovah Let Me Now Adore
Two hymns

My heart ever faithful, Bach
Buxtehude, We Now Implore God
Dearest Lord Jesus, Bach, 3-p.
Holy Father, ar.Stelzer, 4-p.
Lord's Prayer, ar.Nash, 4-p.
Bach, Adagio C
Edmundson, Now Rest Beneath

Service was sung by children's choir of 56 boys & girls grades 5 to 8, and by primary chorus of 45 boys & girls grades 2 to 4. Numbers not otherwise indicated were done in unison.

• PAUL CALLAWAY

*National Cathedral, Washington

Choral Music March 17 to April 28

Bach, The Lord will not suffer
Bach, Jesu Joy of man's desiring
Farrant, Hide not Thou Thy face
Byrd, Ave verum corpus
Walmisley, Magnificat Dm
Gardiner, Thee Lord before the close
Dvorak, Blessed Jesu
Candlyn, Service
Callaway, Service

Ireland, Many waters cannot quench
Noble, Mag. & Nunc Dim. Am
Noble, Go to dark Gethsemane
Weelkes, Hosanna to the Son
Shaw, The day draws on

• GRIGG FOUNTAIN

*First Baptist, Spartanburg

March Morning Services

*Lewis, Prelude on Southern Hymn
s. Hear my supplication, Mozart
Turn back O man, Holst
*LeBegue, Les Cloches
s. Jesus is my lasting Joy, Buxtehude
With a voice of singing, Shaw
*Couperin, Benedictus
Lo a voice to heaven, Bortniansky
b. Lord God of Abraham, Mendelssohn
*Couperin, Chaconne Dm
s. Hear my prayer, Dvorak
Thanks be to God, Mendelssohn
*Mendelssohn, Son.2: Grave; Adagio.
Holy is God, Mendelssohn

a. O rest in the Lord, Mendelssohn

April Evening Services

*Now let every tongue, Bach
Open our eyes, Macfarlane
Blessings of peace, Arkhangelsky
Bless ye the Lord, Ivanov
s. With verdure clad, Haydn

The above was sung by guest choir.

*Vierne, Carillon

b. My Father, Handel

*Bach, Air G

s. Alleluia, ar.Morris

In Joseph's lovely garden, Dickinson

May Vocal Music

s. Jesus the very thought, Thiman
Now let every tongue, Bach

Jesu by Thee, Franck
a. Grief and pain, Bach
t. Lord is my Shepherd, Van de Water
Bless the Lord, Ivanov
Come praise the Lord, Bach
O Savior sweet, Bach
Go not far from me, Zingarelli
Worship, Shaw

a. Queen of heaven, Dunhill

s. O divine Redeemer, Gounod

O Thou from Whom, Tchaikowsky

The organ, a 3m Skinner of 25 ranks installed in 1928, is being enlarged and rebuilt by Aeolian-Skinner to a 3-45; the music during May was sung to accompaniment of piano with occasional supplementary instruments. Adult chorus numbers 55 voices, many of them professionals; girls' choir



ARTHUR LESLIE JACOBS

who gives up serving one church in order to take on the new task of organizing and directing activities serving a whole district.

Arthur Leslie Jacobs

• has resigned from the First Congregational, Los Angeles, to which he was appointed in 1938, to undertake an almost entirely new field of activity as director of the newly-created department of music for the Church Federation of Los Angeles. Mr. Jacobs has long been one of the leaders in the new school of church-music management based on the multiple-choir system. In Los Angeles he not only had many choirs but many services and many assistants too, including organists, choirmasters, and secretaries. It all sounded pretty much like big business in the choirloft.

Nobody yet knows what his new duties will be, nor does he; but the general idea is to have an over-all supervisor of music who really knows what it's all about, to help churches, ministers, and, when they're willing, organists. Says Mr. Jacobs:

"The work at first will be largely advisory, educational, and inspirational. Plans include choir festivals, seminars in the techniques of good music and services, conferences, radio programs, sending good choirs into missionary work, where needed, holding summer sessions for church musicians with nationally-known experts on the faculty. It is time the smaller underprivileged churches get some help to develop their own resources. Protestantism desperately needs unity; it will not survive much longer without it. A church federation can speak for Protestants and be heeded.

"The job will not be easy. It will be trying to bring better and good music to the masses in the church."

numbers 15, ages 13 to 17; junior choir numbers 25 boys and girls, ages 9 to 13. "Both the girls' and the junior choir participate chiefly through the choral responses, so they are not listed in the services as often as they have actually sung."

Hymns are used occasionally as anthems. Guest organists, guest choirs, and guest soloists are presented frequently. Other interesting facts are noted from the 4-page printed calendars.

Offering on each Sunday is noted on the calendar for the following Sunday, as the first (and most important) item (which it certainly is). Smallest in this four-month period was \$829.70, largest \$1547.32.

One evening was given over to a missionary and two moving-pictures, Behind the Scenes in Germany, and The Holy Land; hymns and organ pieces were the only music.

Another calendar item is given over to the Sunday-school attendance records of each current month compared to that same month a year ago; figures run from 599 to 1503 with an average around 850.

Marcel Dupre has been chosen to give the first recital on the enlarged organ, Oct. 11.

• LAURENCE D. GAGNIER

*Westminster Presbyterian, Lincoln

Spring Festival Choral Service

Vierne, Carillon

Karg-Elert, Sunset

Let all mortal flesh, Trad. (sung in the narthex)

Processional, Lord's Prayer.

Praise God, Shaw

My heart ever faithful, Bach

Scripture.

Praise the Lord, Hokanson

Karg-Elert, Harmonies du Soir

Let all things now living, ar.Davis

Hear my prayer, Arcadelt

off. Vierne, Andantino

Jesu Word of God, Faure

Lord now lettest Thou, Sowerby

'Litany for End of Choir Year'

Onward ye peoples, Sibelius

Benediction, Recessional.

The 'Litany' was a set of four items, each comprising a sentence by the minister, response by congregation, and something sung by each of the four choirs in turn; it will be found in full in these or later columns.

• AUSTIN C. LOVELACE

First Presbyterian, Greensboro

March-April-May Anthems

Ivanov-b, Bless thou the Lord

Bennett-g, God is a Spirit

Davies-hn, God be in my head

Macfarlane-g, Open our eyes

Roberts-o, Seek ye the Lord

Voris-h, Drop slow tears

ar.Davis-e, Let all things

Noble-h, Go to dark Gethsemane

Mozart-g, Jesu Word of God

Rogers-o, Seek Him that maketh

Mozart-g, Gloria

Roberts-o, Peace I leave with you

Thiman-hn, Immortal Invisible

Sowerby-b, I will lift up

Shelley-g, King of love

Franck-o, Come Holy Spirit

Some Organ Selections

Titcomb-vb, I Believe in One God

Edmundson-j, Pax Vobiscum

Sowerby-h, Carillon

Smith-g, Introspection

Gaul-g, Postludium Circulaire

Snow-h, Distant Chimes

Titcomb-vb, Cibavit Eos

Gaul-h, A Negro Once Sang

Gaul-j, Easter on Mt. Rubidoux

Timings-k, Arietta

Snow-vb, Vitili et Sancti

Nearing-h, Duologue & Chorale

Mr. Lovelace thus resumes work after two years in the navy. Organ is a 4m Austin. Chorus numbers 50 adults, primary choir 20, junior choir 38, and pioneer 20 members.

- **ISA McILWRAITH**
University of Chattanooga
Lenten & Easter Music Festival
Praetorius, Hosanna to the Son
Palestrina, Popule meus
Dvorak, Blessed Jesu fount of mercy
Palestrina, Tenebrae factae sunt
John of Portugal, Faithful Cross
Bach, Crucifixus
ar. Dickinson, In Joseph's lovely garden
Brahms, How lovely
Dvorak, I will sing
ar. Gaul, Alleluia Christ is risen
Choir of 52 women and 26 men.
- **CLAUDE MEANS**
Christ Church, Greenwich
May Morning Services
*Service in Bm, Noble
With a voice of singing, Shaw
Bach, Fantasia Gm
*Benedictus es in D, Thiman
Sing unto Him, Means
Karg-Elert, Jesus Still Lead On
*Service in Ef, D.McK. Williams
O taste and see, Goss
God be in my head, Davies
Tournemire, Alleluia
*Te Deum D, Parry
Jubilate, Means
Angels ever bright, Handel
Hallelujah Amen, Handel
Franck, Chorale Am
- **HAROLD SCHWAB**
Union Church, Waban
March & April Anthems
Gretchaninoff, Our Father
Mendelssohn, He watching over Israel
w. James, Jesus our Lord we adore
q. Bennett, God is a Spirit
Sullivan, Harken unto Me
s. Neidlinger, Spirit of God
m. Mueller, God is in His holy temple
j. Ward-Stephens, Teach me to forgive
Brahms, How lovely
a-b. West, I love the Lord
w-j. Bach-Gounod, Ave Maria
q. Andrews, Shadow of Thy wings
Franck, Lord have mercy
Haydn, The marvellous work
Goldsworthy, All hail the power
m. Malotte, The Lord's Prayer
m. Mozart, Jehovah great Jehovah
May Services
*Wesley, Andante F
Forschhammer, Son. 2: Larghetto
s-a-b. Come unto Me, Saint-Saens
off. Chopin, Theme Bfm
q. Thou wilt keep him, Williams
*Dunham, Passacaglia
Hallelujah Amen, Handel
off. Dunham, Overture on Gottschalk
Hear my prayer, Arcadelt
*Franck, Fantasy A
m. Radiant morn, Woodward
off. Krzyanowski, Nocturne
m-j. O Savior sweet, Bach
*Widor, Romane: Choral
He sendeth the springs, Wareing
Even me, Warren
off. Bach, Trio Am
Praise ye the Name, Tchaikowsky
Chancel choir numbers 18 adults, children's
32 of junior-high and highschool ages, the
older ones rehearsing separately and singing
with the women of the adult choir as well
as with the children's choir.
"Chancel choir sings every other Sunday;
in one of the intervening Sundays the women
and older children had one anthem and a
mixed quartet one. The other interstice was
taken by the men on one anthem and all the
children on the other. The organ is a 2-15
Skinner c.1925, good in tone but not well
balanced and very inadequate."
- **T. CARL WHITMER**
East Liberty Presbyterian, Pittsburgh
A. G. O. Festival Service of
Music by T. Carl Whitmer
Sleep of the Soul

"O Thou everlasting Light"
"God of the dew"
"Behold I stand at the door"
Good Friday Meditation
Victimae Paschali
"Take up therefore thy cross"
"I am the resurrection"
Toccata—King of Glory

Cyril Barker

Ph.D., M.M., A.A.G.O.
Detroit Institute of Musical Art
(University of Detroit)
First Baptist Church, Detroit, Mich.

Joseph W. CLOKEY

Will R. Cornelius

Organist and Recitalist
SHRINE COLISEUM
Los Angeles — California

Dubert Dennis

M. M.
TEACHER — CONCERTS
First Christian Church
Oklahoma City

C. Harold Einecke

Mus.D., Mus.B., F.W.C.C.
Pilgrim Congregational Church
Saint Louis 8, Missouri

Robert Elmore

Concert Organist

Mgt.: Bernard R. LaBerge, Inc.
119 West 57th St. — New York

Harold Fink

Recitals

Box 242 Englewood, N. J.

Charles W. Forlines

RECITALS
Associate Professor of Music
MORRIS HARVEY COLLEGE
Charleston, West Virginia

Grigg Fountain

M. Mus.
Organist and Choirmaster
First Baptist Church
Spartanburg, S. C.

Dr. Whitmer was invited to conduct the
combined choirs of six churches; Julian R.
Williams, Dr. Marshall Bidwell, and Russel
G. Wichmann were the organists.

• JULIAN R. WILLIAMS

St. Stephen's, Sewickley, Pa.
March & April Anthems etc.
Ivanov, Bless the Lord
Stokowski, Benedicite omnia opera
Dvorak, Blessed Jesu fount of mercy
Dvorak, By the waters of Babylon
Arkhangelsky, Incline Thine ear
Whitmer, Jesus hath many
Noble, Go to dark Gethsemane
Lloyd, Service
Vulpus, Praise to our God

May Services

*Widor, 5: Excerpt
Pratella, Gothic Cathedral
Psalm 23, James' Air
Mulet, Carillon-Sortie
*Sowerby, Arioso
Kyrie, Marbeck
Benedictus es Domine, Randall
Behold I stand, Whitmer
Sowerby, Rejoice Ye Pure in Heart
*Peeters, Korall & Adagio
O bountiful Jesu, Stainer
Bingham, Boylston Prelude
*Sowerby, Requiescat in Pace
Vierne, Meditation
How they so softly rest, Willan
Te Deum Bf, Stanford
Franck, Piece Heroique

The organ is a 3-50 Austin installed in
1915 and rebuilt in 1937. There are two
choirs of 40 voices each, the adult chorus
singing the 11:00 service, the children's choir
singing at another service each Sunday morn-
ing. During Advent and Lent there are
afternoon musicales each Sunday.

Sopranos Contrasted

• For his performance of Faure's "Requiem"
in the Church of the Good Shepherd, Jack-
sonville, Fla., Mervin L. Snyder used boy
sopranos, women contraltos, and men in the
"Sanctus"; at the ff "Hosanna," women so-
pranos came in with the other voices and
then subsided immediately for the ending.
"In Paradisum" was sung with boy so-
pranos, and adults for the other parts. The
work was sung in English. For his Easter
service Mr. Snyder again used boy sopranos
instead of women in Dickinson's "In Jos-
eph's lovely garden," with women's voices
filling in the optional second-soprano parts
and the humming, with the solo part done
by a few picked boys voices for pianissimo
effect.

Dr. Joseph W. Clokey

• has retired as dean of the school of fine
arts of Miami University and will devote his
entire time to composition, though he re-
mains on the faculty as professor of creative
music. He will be succeeded by Dr. Gordon
Sutherland, of Pomona College faculty. Dr.
Clokey was associated with Miami University
for eighteen years; his recent compositions
include two symphonies, a string quartet,
quintet, violin sonata, cello sonata, and
three Ballades for two pianos. Further de-
tails in later columns.

Claude L. Murphree

• of the University of Florida presented six
organ pupils in a concert May 19; Char-
maine Linzmayer (playing Franck's Chorale
Am) now graduates from highschool and
will enter Florida State College for Women
this fall; Joseph Adkins (playing Franck's
Piece Heroique and three of Clokey's Fire-
side Fancies) graduated from the University
of Florida last February and will enter the
University of Minnesota this fall for ad-
vanced study. Mr. Murphree's annual piano
concerto festival presented six piano pupils
in seven concertos (arranged for organ &
piano) in three concerts.



School of Sacred Music

Recitals by candidates for degrees

• Dr. Hugh Porter presented the following organists in recitals, in the Museum of Art, Brooklyn, and in James Memorial Chapel of the School:

Adam Hamme, M.S.M. candidate
Bach, Toccata F; Hark a Voice Saith;
If Thou but Suffer.
Brahms, Deck Theyselves
Farnam, Toccata*
Widor, Gothique: Andante Sostenuto
Karg-Elert, Lord Jesus Christ
Farley Hutchins, M.S.M. candidate
Frescobaldi, Toccata
Couperin, Benedictus
Pachelbel, Toccata Em
Bach, Siciliano; Allegro.
Bingham, Beside Still Waters*
Hutchins, Passacaglia
Jacobi, Prelude
Bonnet, Elfes
Widor, 5: Toccata

Mary Lewis Phillips, soprano, was assisting artist and M.S.M. candidate. Mr. Hutchins a month earlier played a pre-Bach & Bach program.

Grace Stout, M.S.M. candidate
Bach, In Thee is Joy; Son.1 Allegro;
Toccata & Fugue Dm.
Mozart, Fantasia F
Vierne, Divertissement; Andantino;
Chant de Printemps.

Robert Hieber, S.M.D. candidate
Bingham, Baroque: Three Mvts.
Simonds, As Now the Sun's*
Edmundson, Humoresque Gracieuse
Fisher, Improvisation on Psalm tune
Vierne, Legende*
Bingham, Suite: Toccata
Assisting soloist was Robert Morris, tenor, M.S.M. candidate.

Paul Jones, S.M.D. candidate
Handel, Con. Dm: Allegro
Bach, Two Schuebler Chorales
Sowerby, 'sym.' G: Mvt. 1
Bingham, Black Cherries

Toccata on Leonie
Dorothy Kline, S.M.D. candidate
Cabezon, Diferencias
Clerambault, Dialogue
Buxtehude, Prelude-Fugue-Chaconne
Bach, Prelude Bm
Sowerby, Suite: Flute Fantasy
Whitlock, Folk tune
Dupre, Prelude & Fugue Gm

J. H. Ossewaarde, S.M.D. candidate
Marcello, Psalm 19
Frescobaldi, Toccata l'Elevazione
Bach, Toccata F
Vierne, Scherzetto; Clair de Lune;
First Finale.
Elizabeth Goetze, not a candidate
Muffat, Toccata
Bach, Prelude & Fugue G
Mulet, Rose Window
Gigout, Toccata
Vierne, Scherzetto
Bingham, Truro

May 15 the School presented the following program of compositions by candidates for the M.S.M. degree:

Robert Jaques, "Let us now praise"
Farley Hutchins, Passacaglia
Frank R. Zahniser, "Give ear O Shepherd"
Earl Berg, "Lo He comes"
Paul Jones, "Let all mortal flesh"
Mary Crutchfield, Pastorale
Moria Bulboaca, "Spirit of the Lord"
Mary E. Kerr, "Blessed is He that comes"
Wesley Morgan, "Calvary"
Marjorie Craig, "They have taken away"
Katharine M. Rodgers, "Love is come"
Mary Stonebrook, "Our Christ"
Norman Fisher, Prelude on Psalm Tune
Toccata on Psalm Tune
Frances Deen, "They that trust"
Mary L. Phillips, "The greatest of these"

Adam H. Hamme, "Morning Hymn"

Lois Kadel, "O God the King"

Elmer Lancaster, "To Thee"

The M.S.M. degree was conferred on 14 graduates and the S.M.D. on one, George William Volkel.

Betty G. Utterbach

• pupil of Harry H. Huber has been appointed to Emmanuel Lutheran, Hutchinson, Kans.

Richard T. Gore

F. A. G. O.
Professor of Organ and Composition
Head of the Music Department
THE COLLEGE OF WOOSTER
Wooster, Ohio

Horace M. Hollister

M.S.M.
Associate Organist
Director of Music for Young People
Madison Avenue Presbyterian Church
New York City

Harry H. Huber

M. Mus.
Organist and Choirmaster
First Methodist Church
Hutchinson, Kansas

Gilbert Macfarlane

Choirmaster — Organist
Director of Choir School
TRINITY CHURCH
Watertown, N. Y.

August Maekelberghe

Compositions for Organ:
Triptych (H. W. Gray Co.)
De Profundis Clamavi (Gray, in process)
Fantasia (J. Fischer & Bro.)

Richard Purvis

Saint Mark's Church
Institute of Music and Art
San Francisco California

Robert M. Stofer

M. S. M.
Organist and Choirmaster
The Church of the Covenant
Cleveland

Lauren B. Sykes

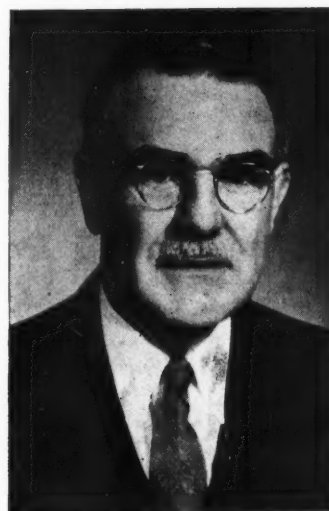
A. A. G. O.
Organist-Choirmaster
First Christian Church
Conductor, Multnomah A-Cappella Choir
Portland, Oregon

Harry B. Welliver

MUS. M.
Organist
State Teachers College
MINOT NORTH DAKOTA

G. Russell Wing

M. S. M.
Organist and Director
First Congregational Church
Long Beach, California



Rowland Leach

Rowland Leach

American Composers: Sketch No. 68

• Mr. Leach was born April 26, 1885, in Haverhill, Mass., had his high-schooling in Wellesley, graduated from Beloit College, Beloit, Wisc., with the A.B. in 1908, and from Yale with the Mus.Bac. in 1910. He is not an organist but a violinist, conductor, and teacher, though for a short time he studied organ with Abram Ray Tyler. His theory teachers were Horatio Parker and David Stanley Smith.

He taught violin and theory in Bush Conservatory, 1914 to 1928, and DePauw University, 1928 to 1933, then went to the University of Redlands in the same capacity, becoming director of its School of Music in 1942. He has been active in orchestras, first as concertmeister and later as conductor, and has been conductor both for moving pictures and opera. Beloit College, June 8, 1946, made him an honorary Phi Beta Kappa for outstanding achievement in his chosen field.

He married Charlotte Van Wickle in 1922 and they have one child; both his parents were amateur musicians. His sports are boxing, golf, tennis. He does painting—oil, water-colors, pastel—with 327 pictures made in nine years and a one-man show at the Webb Galleries in Los Angeles in 1945. He won the composition prize at Yale in 1909. He does lecturing, is editor of a violin course, wrote a book on Elements of Conducting Technique, and Edwards Bros. have published his University Harmony.

For organ he has published only the one work:

Seven Casual Brevities (Gray, 1941, \$1.25) comprising seven movements each given individualistic titles; what his output lacks in quantity it makes up in quality. "T.A.O. recommends this set to every organist with a large imagination and a large organ at his command," said the original review.

In manuscript are two organ pieces, a Suite written for Arthur Poister, and October written for Leslie P. Spelman.

Other compositions are a cantata, "Great and Marvellous" published by Gray, Concert Overture for orchestra, "Maximus" for baritone and orchestra, Concert Piece for violin and orchestra, a Symphonic Poem, two violin Sonatas, and other works for orchestra, strings, etc.

As stated, he is now director of the School of Music of the University of Redlands, Redlands, Calif.

Know of Any Vacancies?

• If you do, please give full details to T.A.O.'s registration bureau so that the information can be passed along to those in need of it. The bureau has applicants for all types of positions, including college teaching, and churches paying little or much. This service is purely cooperative; nobody pays anything for it in any way.

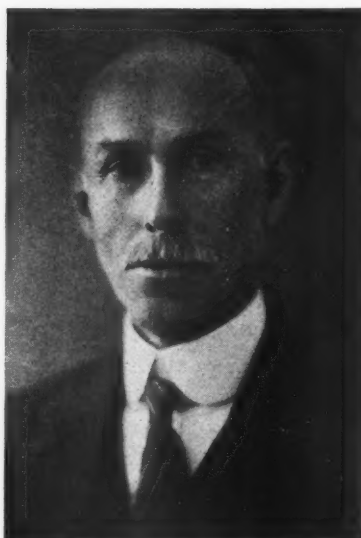
Charles A. Barry

• died June 4 of heart attack while conducting a school orchestra in Richmond borough of New York City. He was born 59 years ago in Chicago, Ill., graduated from the Detroit Conservatory at an early age and from Brown University where he worked as assistant organist and dramatic director for many years. He toured as accompanist, was active in radio, and had been organist, voice teacher, and music director for the Rotary and Lions Clubs of Richmond borough in which he resided. He is survived by his widow and daughter.

Clifford Demarest

• whose death on May 13 of heart attack in his home in Tenafly, N.J., was announced last month, was born Aug. 12, 1874, in Tenafly, N.J., had his highschooling in Hoboken, N.J., and graduated from the Metropolitan School of Music, New York, in 1896. His chief teacher was Dr. R. Huntington Woodman with whom he studied organ and theory, after elementary studies with his mother who was organist of the Presbyterian Church in Tenafly.

His first church playing was in his



CLIFFORD DEMAREST
Aug. 12, 1874 — May 13, 1946

mother's church in 1888. In 1896 he was appointed to the 34th Street Reformed, New York; in 1898 to Westminster Presbyterian, Elizabeth, N.J.; in 1900 to the Reformed Church on the Heights, Brooklyn; in 1910 to West End Presbyterian, New York; and in 1911 to Community Church, New York. May 10, 1936, the Church celebrated his 25th anniversary with a service comprised exclusively of his own compositions, including four works for orchestra and a hymn-tune.

He was teacher and music director in the Tenafly Highschool for almost 20 years, conducted a general store in Tenafly for two years, was secretary of the Tenafly Building & Loan Association for 18 years.

In 1898 he married Josephine Maugham and they had two children, neither of them active in music; upon his wife's death he married her twin sister Annie in 1913, whom he in turn survived. In 1936 he married Gertrude Stiles by whom, with his two children, he is survived.

Mr. Demarest comes from a family of unique interest. David des Marest, born of Huguenot parents in France, came to America in 1663 and built himself a home in Bergen County, N.J., in 1678; this home is now owned by the Demarest Family Association which calls the clan together for annual family meetings. The family name appears variously spelled—Demorest, Demerest, Demeray, Demaree.

Mr. Demarest at one time was active as recitalist but is best known for his compositions. In 1910 Gray published his book, Hints on Organ Accompaniment. Sept. 1934 T.A.O. carried a list of his organ compositions published to date, and the list then contained 16 pieces, Pastorale Suite of four most practical movements, and three pieces for organ & piano duet; some half a hundred anthems have been published.

Mr. Demarest was a lifelong subscriber to T.A.O. beginning from its first issue and continuing to the day of his death. He was

a modest sort of a man, who made no claims for himself, no fuss about his own rather considerable contributions to the world of the organ. A serious worker, he realized the value of the Guild certificate and the musicianship it stood for, and acquired his F.A.G.O. in 1902; later he became warden and held that office for three years. He was also a member of the St. Wilfrid Club, New York.

Possibly we can let Mr. Demarest sum up his life by quoting his response when his Church gave him a wreath and a scroll in the gala celebration of his 25th year:

"It is useless for me to try to say what is in my heart. What I have done has just been a little service, and I do it because I love it. If you have gotten any pleasure from it I am very happy."

That, we think, was Clifford Demarest whose music and whose memory deserve to live through many generations.—Ed.

Edward E. Scovill

• died June 1 at his home in Denumore, Pa., aged 83. He had been organist of St. Peter's Episcopal, Auburn, N.Y., and director of music in the public schools there, retiring in 1933. He is survived by his widow and two daughters.

Mary Sullivan

• died May 25 at her home in Chicago, aged 85. It is said she had been organist of the Church of the Annunciation, Chicago, 75 years, since she was 10 years old. She played for Sunday-school first, and then for the church services, later devoting much of her time to teaching music to children of her neighborhood.

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Past RECITALS

Confined to programs of special character or given by those who have made their names nationally important. This column closes on the first day of each month.

- W. ROBERT HUEY
Trinity Church, Watertown
Bach, 2 Choralpreludes; Prelude G.
Karg-Elert, Introitus; Melody Monastica;
Chorale.
Hawke, Melody for Pedals
Saint-Saens, Rhapsody
Bonnet, Song Without Words
Bedell, Legende
Yon, Toccatina for Flute
Saxton, Fughetta on Rise my Soul
 - *AUGUST MAEKELBERGHE
Church of Messiah, Detroit
Handel's Concerto 2
Vierne, Clair de Lune
Farnaby, A Toy
Franck, Piece Heroique
Bach, Prelude Bm*
Edmundson, Fairest Lord Jesus
Maekelberghe, Let All Mortal Flesh
Haydn, Rondo
Liszt, Prelude & Fugue on Bach
 - FLOR PEETERS
Museum of Art, Toledo
Bach, Prelude & Fugue Bm
O Sacred Head Now Wounded
Humble Us by Thy Goodness
Greene, Trumpet Tune
Locillet, Gigue
Peeters, Elegie
Toccata-Fugue-Hymn on Ave Maris
Reger, O Lamb of God
Dupre, Filieuse
Liszt, Prelude & Fugue on Bach
Peeters, Shepherds He is Born
 - DR. HEALY WILLAN
St. Stephen's, Sewickley, Pa.
Bach, Chorale & Fugue; Now Come Thou;
Deck Thyself; Prelude & Fugue C.
Howells, Rhapsodie
Whitlock, Folk tune; Scherzo.
Egerton, Prelude on Veni Emmanuel
Willan, Epilogue; Puer Nobis Nascitur;
Scherzo; Int-Passacaglia-Fugue.
- Musicales**
- GILBERT MACFARLANE
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Shaw, Lord my pasture shall prepare*
Bach, Thus then the law*
ar.Howorth, Jesu Redemptor*
Bach, Jesu priceless Treasure
Barnes, There is no Rose

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Organist and Director
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Author of

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Gibbons, Almighty and everlasting
Wesley, Wash me thoroughly
Kopyloff, Hear my cry O God
Wood, This sanctuary of my soul
Rachmaninoff, Glory to the Trinity
Negro, Were you there
Chapman, All creatures of our God
Brahms, Lullaby*
Horner, Sing the lute*
Morgan, Ours is the world*
Dett, Listen to the lambs
ar.Stone, Ekh Lapti
Hughes, Doctor Foster

*By girls' choir of 25 voices; the other numbers were done by the church choir of 35 adults.

NOTE: Most of the programs intended for this column have to be rejected because there is no indication of whether the numbers were done by mixed chorus, men's chorus, women's choir, juniors, or what; without such information the program is of no use to our readers as a repertoire guide. Pieces sung by junior choirs should show whether in unison, two-part, or how.

Frank E. Ward

• has retired from active church work. He has been playing for forty years. A service

of his own compositions in the Church of the Holy Trinity, New York, June 2, marked the close of his professional career.

Book Price Up

• Dr. William H. Barnes' Contemporary American Organ is now available in its fifth printing and the price goes up to \$3.00 a copy. This is not a new edition but merely another printing; a completely new edition will probably not be ready for some years, our guess is at least five. In the meantime this remains not only an exhaustive book on the organ but the only one at present available.

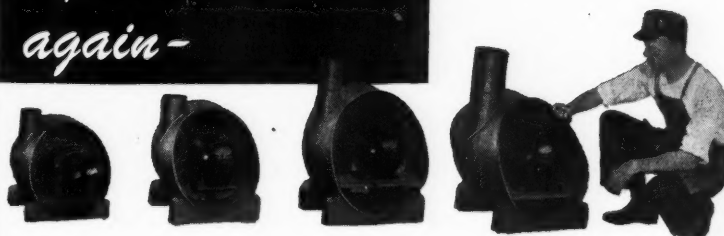
The Gimmees

• The department of 'labor' in Washington announces that "the average hourly wage in manufacturing industries" has gone up so high that it now sets "an all-time record." Washington should not say such things when the dear little laborunionites feel they are so shamefully underpaid.

Lawrence Slater

• has been appointed to the Church of the Heavenly Rest, New York, another of those otherwise grand churches of the Metropolis that has been floundering all too long in its official conduct toward music.

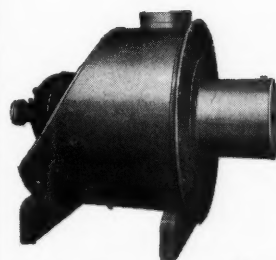
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Harold Shapero, Lynn, Mass., won the Bearn prize of \$1200. for his Symphony for String Orchestra. This award is made every third year.

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Westminster Choir College

• conferred Mus.Bac. degrees on 30 and M.Mus. on 5 graduates at the 17th annual commencement, May 31, 1946. There were three concerts on that day, 10:30, 1:30, and 4:00, at which 88 compositions were played or sung by 29 soloists. Organ pieces in all programs:

Bach, All Men Must Die

Fantasia Gm

He Who But Suffers God to Guide

Toccata & Fugue Gm

Boellmann, Ronde Francaise

Brahms, O Traurigkeit

Buxtehude, Prelude-Fugue-Chaconne

Corelli's Suite in F

Dupre, Fugue Gm

Honegger, Fugue Csm

Mulet, Thou Art the Rock

Purcell, Trumpet Tune

Trumpet Voluntary

Purvis, Divinum Mysterium

Vierne, 1: Finale

Leslie P. Spelman

• has earned the Ph.D., granted June 4, 1946, by the Claremont Graduate School; work for the degree was done by Dr. Spelman in the C.G.S. and Michigan, North Carolina, and Yale Universities. Just in case anyone thinks the Ph.D. as Dr. Spelman earned it is easy, here are the seminars he took in preparation: Problems in aesthetics, History of art and architecture, Music in the humanities, European history of the 16th century, European history of the 17th century, History of philosophy, Philosophy of 17th century. His 'abstract of dissertation, on art and the reformation,' is 'A critical study of the effects of the Protestant reformation on the Continental arts of the 16th and 17th centuries, and in particular on the organ music of France and Germany up to the time of J. S. Bach.' There was a sponsoring committee of three and an examination committee of eight. (So the next time don't let your nose turn up when someone mentions the Ph.D. degree.)

Readers' Wants

• One of our new subscribers in New Zealand wants a copy of any printed calendar giving the complete order of service on the occasion of the installation of a new organist; if any reader can supply such, please do so and it will be forwarded to New Zealand.

A New York organist wants an assistant organist to serve without pay in return for paid summer substitute work, free use of a 3m organ, and the opportunity to learn; the assistant would have ample free time even on Sundays. Something like an apprenticeship, in fact. Address Albert E. Clark, 546 West 153rd St., New York 31, N.Y. (T.A.O. says this is an opportunity for either a student or an organ-fan to get the free use of an organ and at the same time have a thoroughly happy time of it in practical church music.)

A copy of George E. Whiting's Sonata in Am is wanted by D.K. c/o T.A.O.

Lancaster, Pa.

• First Presbyterian has contracted with Aeolian-Skinner for a new organ to cost \$40,000.; it will have some 63 ranks and two 32's in the Pedal. Gordon E. Young is quite happy about the whole thing.

Criticism of Courts Upheld

• A court in Florida fined a newspaper and its editor for their published criticisms of that court. The supreme court in Washington unanimously overruled the Florida court and said: "Free discussion of the problems of society is a cardinal principle of Americanism—a principle which all are zealous to preserve." No man in all the world may consider himself above the criticisms of his fellowmen.

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Mr. & Mrs. Carl T. Fischer

• celebrated their 40th wedding anniversary May 19; Mr. Fischer is president of J. Fischer & Bro. and treasurer of the Music Publishers Association.

Charles W. Forlines

• and Lois Butler were married May 10. The bride, a teacher of the Dunning system of music study, attended West Virginia University; the groom is on the faculty of Morris Harvey College, Charleston, W.Va.

Dr. Bethuel Gross

• of St. James' Methodist, Chicago, has been appointed conductor of the chorus of the Buda Co., Harvey, Ill., and plans to increase the chorus from 65 to 100 active members, with a two-year program of public appearances.

Walter Lindsay

• was given a reception at the completion of his first twenty years with First Presbyterian, Olney, Philadelphia, and, as a gift from the Church, he received "a magnificent wallet, and the wallet contained a greenback, the biggest one I ever owned."

Charles W. McManis

• and Charlotte Youngdahl were married June 9 in the First Baptist Church, Santa Barbara, Calif.

Harold Schwab

• has resigned from Union Church, Waban, suburb of Boston, Mass., after thirteen years, to have more time for composition & research and more comfort in his teaching schedule in Lesell Junior College. There is the additional factor, which the church world

might just as well learn to face squarely, that trying to make good service for churches today is hardly a pleasant task for a competent musician unless an adequate modern organ and suitable choir facilities are available to help rather than, as they all too often do, hinder. "It just isn't worth the effort," is the way all too many organists put it frankly when giving up church work.

Herbert Stavelay Sammond

• completed 25 years with Middle Collegiate Church, New York, and was given a special musicale May 22 to celebrate, with the assistance of the Church choir, Morning Choral, and Apollo Club; the music of that service:

Rheinberger, Vision
Cherubic Song, Tchaikowsky
Gloria, Mozart
Cherubic hymn of Trinity Gretchaninoff.
O Lord I have loved, Gretchaninoff
Bach, My Heart is Filled
In Dulci Jubilo
Kyrie eleison, Haydn
How lovely are Thy dwellings, Liddle
Holy is God, Bach-Gounod
Sanctus, Gounod
Praise ye the Name, Tchaikowsky
Guilmant, Son. Cm: Selection

The Church choir presented a wallet to Mr. Sammond and the Church gave him much complimentary praise backed up with a check. (See T.A.O. Aug. 1944 p.190.)

Columbia College

• in New York has revised its courses and will henceforth "require" from all graduates "a year of music & art."

**R. DEANE SHURE**

Mt. Vernon Place Methodist, Washington, celebrated his 25th anniversary June 2 in a program of music by himself and two friends.

Church in Politics

• The Methodist churches meeting in convention in Philadelphia adopted a report urging "Christians to take a more active part in politics in their own communities." It's about time.

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E. Power Biggs

• won first place among organists heard over the radio, in Musical America's third annual poll of music-critics for the 1945-6 music season; he and Gladys Swarthout (classification of women singers heard regularly) were the only two soloists to win both last year and this.

That Empty Feeling

• "This part of the earth seems to be a complete vacuum as far as organists & organs are concerned, especially since several of the organists who were in the service have returned to the States."—EARL C. KEENEY, S2C, U.S.N.R., now in the Canal Zone and wishing he weren't.

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July Events

• Carmel, Calif.: The 9th annual Bach festival, Gastone Usigli conducting, will be held July 22 to 28; Dr. C. Harold Einecke will give recitals on the 24th and 26th, hour not named.

Chautauqua, N.Y.: Dr. George Wm. Volkel is again organist, his 15th season, and will play eleven recitals, including 51 compositions, four of them by Americans: Bedell's Intermezzo, DeLamarter's Festival Prelude, Dethier's Prelude Em, Howe's Andante Cantabile.

Charles Clarke

• has been appointed to Grace Episcopal, Chicago, succeeding George McClay who has been appointed to Trinity Church, Highland Park, Ill., after 17 years with Grace Church whose music Harrison Wild had made famous. The organ is a 3-30 Estey installed in 1929, rebuilt by Austin in 1936; a paid chorus of some 16 voices sings at the morning services, and as the Church serves as a chapel for St. Luke's Hospital, a choir of 25 nurses sings for the special Wednesday evening services. Mr. Clarke was born on a July 16 in Trumansburg, N.Y., had his high-schooling there, and expects to graduate with the Mus.Bac. degree from Northwestern University next year. His organ teachers have been Louise C. Titcomb, George G. Deland, Horace Whitehouse. His first church position was with the Methodist Church, Jacksonville, N.Y., in 1931, when he was not even in his teens; this was followed by St. Francis R.C., Trumansburg, 1937, an assistant position in Ithaca in 1938, and Holy Nativity, Chicago, 1940. Then the war got him and made him teach radio & electronics. He married Elsie Strum in 1942, and since his release from the army he has been a full-time student, taking a special liturgies course in Seabury Western Theological Seminary. His new duties in Grace Church began May 1, 1946.

Paul H. Eickmeyer

• has been granted a year's leave of absence from the First Congregational, Battle Creek, so that he can do graduate study in Michigan State College. During that year he will be organist of St. Paul's Episcopal, Lansing.

Passing the Buck

• "The word Liberal itself is often a cover-up for slipshod and lazy thinking and acting. It especially applies when one does not agree with you and, for want of a real substitute for truth, accuses you of being reactionary." —NOBLE CAIN, in Educational Music Magazine, March 1946.

Petrillo vs. U. S. A.

• U. S. A. law properly enacted by congress says labor-unionism must not do thus & so, James Petrillo says U. S. A. may go to blazes for his union proposes to go right on doing as it pleases. That was at the June 2 musicians' union convention in Florida when unionism announced that the supreme court would be required to rule the law unconstitutional or the musicians would pull a strike against radio and stop all further recordings. June 5 the American Gold Star Mothers in convention in Philadelphia telegraphed Truman: "Our boys gave their lives for our country and some measure should be taken to make these [John Lewis & James Petrillo] people obey the laws of the peoples of these United States." Tut, tut; such unthinking optimism. T.A.O. still bets the U. S. A. will go down in defeat and James Petrillo will win.

Westminster Choir College

• At Princeton, N.J., has out-grown its facilities and has had to appeal to the f.p.h. crowd for additional dormitory accommodations for approximately half a hundred returned servicemen; Dr. Alexander McCurdy, head of the organ department, has already contracted with Moller for two additional practise organs.

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V—VOICE: An entity of tone under one control, one or more ranks of pipes.
R—RANK: A set of pipes.
S—STOP: Console mechanism controlling Voices, Borrowas, extensions, etc.
B—BORROW: A second use of any Rank of pipes (percussion excluded).
P—PIPES: Percussion not included.
DIVISIONS
A—Accompaniment h—harmonic
B—Bothards hc—high C*
C—Choir l—languid
D—Antiphonal m—metal
E—Echo m—mouth-width
F—Fanfare mc—middle C*
G—Great o—open
H—Harmonic pf—prepared for
I—Celestial r—reeds
L—Solo rs—repeat stroke
N—String 2r—two rank, etc.
O—Orchestral s—scale
P—Pedal s—sharp
R—Gregorian s—spotted metal
S—Swell s—stopped
T—Trombone sb—stopped bass
U—Rueckpositiv ss—single stroke
V—Positiv t—tapered to
Y—Sanctuary t—tin
VARIOUS tc—tenor C*
b—bars u—cut-up
bc—bearded uc—upper C*
b—brass unx—unexpressive
bc—bottom C* w—wind-pressure
c—copper w—wood
cc—cylinders wm—wood & met.
cc—cres. chamber z—zinc
cd—double "—wind pressure
f—flat "—diam. of pipe
fr—free reed "—pitch of lowest
h—halving on pipe in the rank

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42b—Based on No. 42 scale.
46-42—46-scale at mouth, 42 at top.
2/3t—Tapered to make top diameter 2/3 that of the mouth diameter.
2/9m—Mouth-width covers 2/9th of circumference of pipe.
1/4u—Mouth cut-up is 1/4th.
17h—Scaled to halve on the 17th note. Dynamics indicated from ppp to fff. Order in which details are listed: Dynamic strength, wind-pressure, scale, details, number of pipes.
*b, t, m, u, h refer to any specified notes in the bottom, tenor, middle, upper, and high octaves of the keyboard; top c is still above the high octave but need not be considered here; each octave begins on C and ends on B.
CCC-16", CC-8", C-4", c-2", c-1", c-8", c-4", c-2", c-1".

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